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DEPARTMENTS

<b>INPUT</b> .....	6
<b>STREET NOISE</b> .....	8
<b>SONNY LANDRETH</b>	
PROFILE By Pete Prown .....	13
<b>MARK SLAUGHTER</b>	
IN THE LISTENING ROOM .....	17
<b>ENDORSEMENTS</b>	
ROCK CLIMBING .....	121
<b>PERFORMANCE NOTES</b> .....	35
<b>SOUND F/X</b>	
TIM KELLY of SLAUGHTER .....	102
<b>CONTEST</b> .....	104
<b>AMP QUESTIONS</b> .....	138
<b>GUITAR QUESTIONS</b> .....	139
<b>BEN SCHULTZ</b>	
PROFILE By Pete Prown .....	141
<b>DOUBLE-STOP</b>	
GUITAR IN THE '90s .....	144
<b>RESUME</b> .....	151
<b>JASON BIELER/SAIGON KICK</b>	
GUITAR SHOP .....	153
<b>STU HAMM</b>	
BASS INSTINCTS .....	157
<b>ROBERT PHILLIPS</b>	
CLASSICS ILLUSTRATED .....	159
<b>STEVE MORSE</b>	
OPEN EARS .....	161
<b>REEVES GABRELS</b>	
ANTI-SOCIAL GUITAR .....	163
<b>ALEX SKOLNICK</b>	
THE METAL EDGE .....	165
<b>NEW PRODUCTS</b> .....	166
<b>TRACKS</b> .....	168
<b>ADVERTISER INDEX</b> .....	170

FEATURES

<b>ALEX SKOLNICK/TESTAMENT</b>	
By Andy Aledort .....	24
<b>THE BLACK CROWES</b>	
By Vic Garbarini .....	70
<b>POSTER FEATURE</b>	
<b>MEGADETH</b>	
By Lee Sherman	
Photo by Pete Cronin .....	83
<b>FAITH NO MORE</b>	
By Lee Sherman .....	90

GUITAR & BASS SHEET MUSIC

<b>EXPLAINING TAB</b> .....	36
<b>WHEREVER I MAY ROAM</b>	
<b>METALLICA</b>	
Guitar transcription by Pat Mabry	
Bass transcription by Steve Gorenberg .....	37
<b>REAL LOVE</b>	
<b>SLAUGHTER</b>	
Guitar transcription by Kerry O'Brien	
Bass transcription by Andy Aledort .....	54
<b>PROUD MARY</b>	
<b>CREEDENCE CLEARWATER REVIVAL</b>	
Guitar transcription by Kenn Chipkin	
Bass transcription by Andy Aledort .....	62
<b>A SMALL VICTORY</b>	
<b>FAITH NO MORE</b>	
Guitar transcription by Peter Seckel	
Bass transcription by Andy Aledort .....	105
<b>STING ME</b>	
<b>THE BLACK CROWES</b>	
Guitar transcription by Kenn Chipkin	
Bass transcription by Andy Aledort .....	116

Jeffrey Mayer

Black Crowes 26



Neil Zlozower



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Bon Jovi The Black Crowes Ozzy Osbourne The Scorpions K. D. Lang The Smithereens

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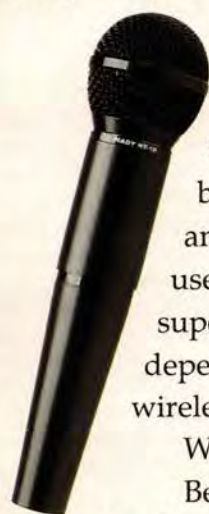
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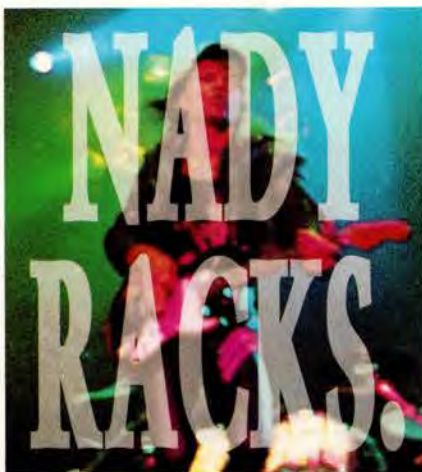
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# INPUT

Send letters to: Input, P.O. Box 1490, Port Chester, NY 10573

## WE APOLOGIZE...

Alex Skolnick's "The Metal Edge" column which appeared in our July edition was mistakenly repeated in the August edition. The accompanying music erroneously run with the August column has been repeated in this issue with the proper "Metal Edge" text.

## INSTRUMENTAL INSTRUMENTALS

I just finished reading the "Instrumental Wave, Part 2" feature in your June issue, and I loved the part where your panelists told what they thought the best instrumental album was. It was uncanny how their favorites were albums that knocked me down when I first heard them and over the years became a musical yardstick by which I measured my own abilities as a guitar player. I never aspired to be the next Jeff Beck, Steve Morse or Allan Holdsworth, but I knew that if I could express with my music the nuances and subtleties of emotion that I heard coming from them, I would be satisfied.

I know that your magazine will continue to feature a lot of musicians that are

popular, but whose styles are defined more by their limitations than their abilities, but as long as there's a little something for me in the magazine, then I will have gotten full value for my money. As long as you feature musicians that are great, not because they made themselves practice six hours a day, but because they couldn't put the guitar down, I will buy every issue. Keep up the good work.

Although I love every album the panel mentioned, I was a little surprised that Al DiMeola's first solo album, *Land of the Midnight Sun*, wasn't mentioned. If J. Batten loves "Cause We've Ended as Lovers," (and who wouldn't?), she should hear "Short Tales of the Black Forest." As lyrical a dialogue as any I've heard.

Chappel Sinks  
Tracy, CA

## I'M A PEPPER, HE'S A HENDRIX

If you knew anything about guitar playing, you'd know that John Frusciante's solo in "My Lovely Man" by the Red Hot Chili Peppers is the greatest

solo recorded in the last two decades. He is Jimi Hendrix.

Kent Banko  
Taylorville, IL

## MORSE MAGIC

Although I am by no means in the habit of writing letters to magazines, I've just had an experience that I feel definitely warrants putting pen to paper. Last night I had the great pleasure of seeing Steve Morse perform in a small club here in northern New Jersey. Despite the absence of a complete band to back him up, as well as some major sequencer problems, the performance was fantastic. I've seen many top-name guitarists over the years, some very impressive and others disappointing, but Steve Morse stands alone at the top of my list. Not only was his musicianship as good as anyone could ever dream of being, but his personality and the complete class with which he conducted himself made me a fan for life. In a business where no-talents with big attitudes are commonplace, it is very refreshing to see someone like Mr. Morse let his music and vast ability do the impressing while still maintaining a humble, friendly and casual personality. Thank you, Steve, for an evening of excellent music and top-notch musicianship, and for making me feel like I was watching an old friend up on that stage.

Keir Weyble  
Vernon, NJ

## IN THE TENDENCIES GROOVE

I'm a 19-year-old bass player and have been playing for a little over two years. I love your magazine and have been reading it since I started playing. I do have a small complaint, though. I've seen you mention Rocky George quite a few times, and always in a favorable manner, but unless I missed it somewhere, I've never seen a Suicidal Tendencies transcription. Robert Trujillo is my favorite bassist, and when I bought the Infectious Grooves tape, I thought, "What a bummer I'll never see a bass book to this!"

Now I'll ask a favor. Please transcribe something off *How Will I Laugh...*, *Lights, Camera, Revolution* by Suicidal or *The Plague That Makes Your Booty Move* (Infectious Grooves). I'd really appreciate it, and I'm sure there are a few others who would agree with me. Thank you.

T.C. Martin  
Anaconda, MT

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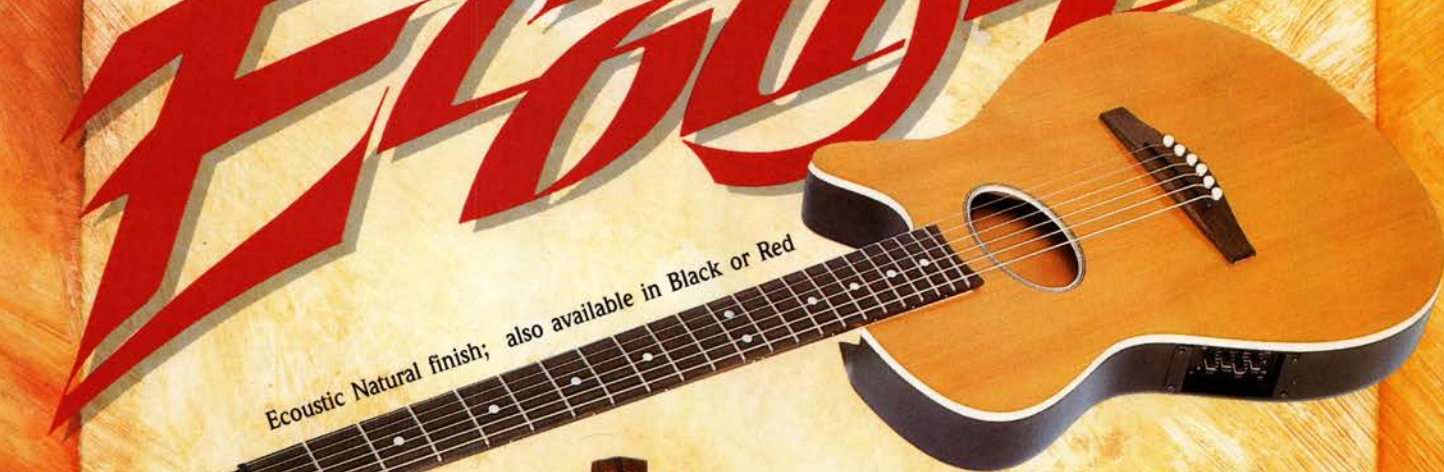
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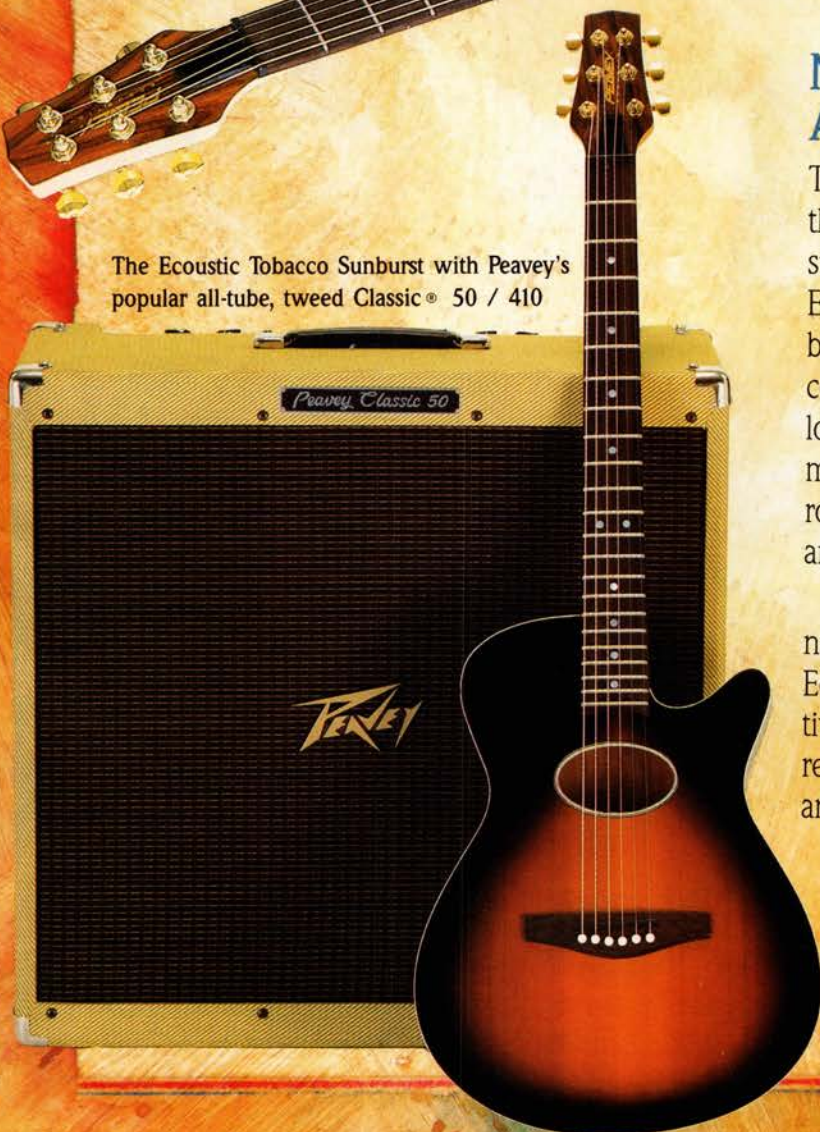
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# STREET NOISE

By Lorena Alexander

Courtesy Morgan Creek Music

## BENEFIT JAM:

Leonard Peltier is currently serving his 16th year of two consecutive life sentences for the deaths of two FBI agents, but there are many who believe the leader of the American Indian movement was unjustly accused of the crime. A benefit concert held in L.A. at The Whiskey this summer raised funds to be used towards the defense fund for Peltier. The super-band that came together to perform included Cinderella vocalist/guitarist Tom Keifer, Glenn Hughes (Deep Purple), Steve Lukather (Toto), James Kottack (C.C. DeVille Experience), Johnny Lee Shell (Bonnie Raitt), Tony Sales (Tin Machine), Bruce Gary (The Knack), and Bobby Keys.

**FIENDISH FX:** When Alien Sex Fiend want special effects in their video, they don't fool around. For their "Magic" clip, the Fiends enlisted Martin Mercer and Martin Astles of Bob Keen's Image Animation (*Indiana Jones*, *Nightbreed*, *Hellraiser*, *Alien 3*, and *Hellraiser 3*). Seen here on the video set with the band is Mercer & Astles' sarcophagus design and corpses from *Hellraiser* courtesy Image Animation. Together with Nik Fiend, the special effects team helped design the elaborate two-hour plus multi-media stage show for ASF's recent tour in support of their eighth full-length studio album, the psyche-surreal *Open Head Surgery* (World of Hurt/Mechanic), featuring the traditional cover artwork and design by Nik. This foursome eeks other-worldly sound out of their instruments that, much like his original designs, Nik sees "challenging and extending the conventional ways of doing things."

**PIGEONHOLING PROHIBITED:** Upon releasing *Psalm 69: The Way To Succeed And The Way To Suck Eggs*, Ministry frontman/guitarist Al Jourgensen is vehemently opposed to having their sound tagged "industrial." Says Jourgensen, "I use industrial noises, but so what? I use whatever it takes to get the type of atmosphere I want on a song. I use guitars, that doesn't make me Led Zeppelin."

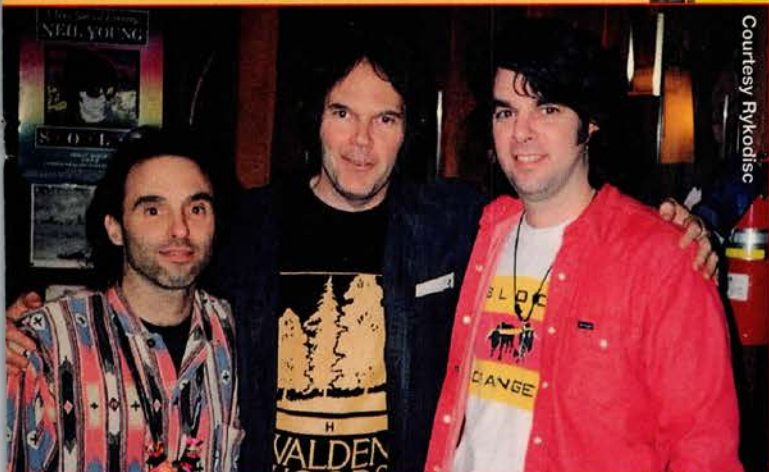
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might as well  
**JUMP!**



**J**ust when you thought you'd seen every video gimmick in the book played to death in clip after clip on MTV, along come Morgan Creek recording artists 2 Die 4, plunging into the videodrome with "You Got What It Takes," the first track from their self-titled debut album. Shot in the French countryside of Normandy by director Nigel Dick (Tears For Fears, Guns N'Roses, Def Leppard), the video captures these young Oxford, UK rockers bungee jumping from tall stone pillars (designed by none other than Gustav Eiffel), which once accommodated railroad tracks. So what's the big deal? The band members actually took their dives in mid-performance (no stunt doubles)! Vocalist Andy Shaw did a backward flip, head-first, without missing a note; guitarist Nick Kenny leapt down the bungee cord with guitar in hand, playing his solo in mid-air; and drummer Diz descended drum kit and all! According to Kenny (who now wants to take on sky-diving), "I was never so terrified in my life! While on the edge looking out, my whole mind and body—all logic—told me not to do it. But then you jump and it's such a rush, a completely exhilarating experience." Kind of gives a whole new meaning to air guitar, ay?



**TRIPLE TREAT:** (l-r) Nils Lofgren, Neil Young and Eric Ambel at Young's home studio near San Francisco. Ambel (of Dictators and Del-Lords fame) produced Lofgren's new Rykodisc release, *Crooked Line*, which features guitar, harmonica and vocal contributions from Young.

# THE BUZZ

Fifteen years after its release, *Nevermind the Bollocks, Here's the Sex Pistols* at last has been certified platinum. **The Sex Pistols** classic (regarded by many as the quintessential punk-rock album) had gone gold back in 1987....Guitarist **Roger Hampson** has left **Godflesh**....Spotted in Manhattan at a recent Limelight show was none other than Madonna in the company of Seymour Stein, scouting for the pop diva's new company, Maverick. The performance Lady M was checking out? No, not a dance band but Epic's hard rocking **Rage Against The Machine**....When Chicago's China Club hosted Hamer Guitars' "Best Guitar Solo Competition," local Music Solutions employee **Tristan Grigsby** won first place, his award a \$2000 Hamer Centaura and the invitation to return at a later date for a performance with the club's ProJam band. According to Music Solutions co-owner Ron Lukowski, he had to push Tristan to enter the competition "because he didn't think he could possibly win." The weekend after Tristan's victory he scored another win, getting the chance to play "Cold Gin" with **Pantera** (he and **Diamond Darrell** are longtime buddies) and members of **Skid Row** at the Alpine Valley Music Theater, introduced onstage by **Sebastian Bach** and **Phil Anselmo** as being able to hit the highest note known to man and being able to hold it longer than anyone else. "To be able to come out in your hometown with two of your favorite bands as well as two of the strongest bands on the scene today is unreal," says Tristan. "There's no describing what they've given to me and I just want to say thanks for the dream." Aspiring six-stringers in the Bolingbrook, IL area can sign up for private lessons with Tristan (who plays in the Chicago rock/metal group Shaman) by calling (708) 759-3033....**Pearl Jam** vocalist **Eddie Vedder** reportedly turned down **Motley Crue**'s invitation to fill the slot vacated by **Vince Neil**....After the track "Explorer" on **Shotgun Messiah**'s debut album, guitarist **Harry Cody** was urged to do another instrumental cut on their *Second Coming* release. "I was told it would set us apart," says Harry. "I felt, however, that it would set me apart from the group. Shotgun Messiah is a rock'n'roll band. My personal guitar heroes weren't too big on instrumentals." On record Cody used a whammy bar and wah pedal, but for his live stage set-up he's strictly no frills. "It's just me and my Les Paul—no refrigerator sized racks or blocks of pedals. I never aspired to be a tap dancer anyway. Besides, I kept tripping over the damn things."....**Freak Of Nature** is writing and rehearsing in L.A. The quintet features **Mike Tramp**, co-founder/frontman of the now defunct **White Lion**, plus guitarists **Oliver Steffensen** and NY native **Kenny Korade**, ex-**Lion** bassist **Jerry Best** and drummer **Johnny Haro**....Meanwhile, **Vito Bratta** has recruited vocalist **John Levesque** (**Wild Horses**) for his new solo project...."I spent two albums avoiding what I do best." Which is singer/songwriter/guitarist **Bob Mould**'s way of saying that his new band, **Sugar**, harkens back to the **Husker Du** sound that Mould's solo releases on Virgin avoided like the plague. *Copper Blue* marks the debut of Mould's new three-piece line-up and their first album for Rykodisc. Watch for a fall tour....Members of the **Grateful Dead** were recently fitted with Futuresonics Ear Monitors for use onstage during live shows. The monitors allow performers to hear a stereo monitor feed

Courtesy Rykodisc



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without feedback via use of a Symetrix SX204 Headphone Amplifier, doing away with the large floor monitors used in most live concerts....If you were impressed with **Extreme's** rendition of a medley of **Queen** songs during their performance at London's Wembley Stadium for the **Freddie Mercury/AIDS Awareness Concert** in May, pick up a copy of their British single "Song For Love," which features the band's version of Queen's "Love Of My Life" (featuring **Brian May**) on the B-side. Proceeds from the single's sale go to AIDS research....Founded by **Living Colour** frontman **Corey Glover**, J.A.M. (Journeys Around Music) is an organization that brings music education to inner city elementary and junior high school students. Joining Living Colour onstage at NYC's Wetlands for a J.A.M. benefit earlier this summer was **Anthrax**, performing the **Public Enemy** cover "Bring The Noise" (with **Vernon Reid** on guitar), **KISS** tunes "Parasite" and "Love Her All I Can," "Got The Time," and the **James Brown** classic "Give It Up, Turn It Loose," with Glover on vocals....Guitarist/keyboardist **Paul Taylor** has parted ways with **Winger**....**Izzy Stradlin's** first solo album should arrive sometime this fall with an extensive concert tour set to follow. According to manager Alan Niven, who worked with the guitarist during Niven's five-year tenure as manager for Stradlin's ex-band **Guns N'Roses**, "Statements to the effect that he's 'not into touring and videos' are completely false. Everyone knows Izzy lives to play music and travel."....Watch for a new **Metallica** EP featuring three live cuts and original artwork by **James Hetfield**....**Jason Everman**, who played rhythm guitar on **Nirvana's** *Bleach* album and their subsequent tour, then joined **Soundgarden** as the bassist on their *Louder Than Love* tour, is now handling rhythm guitar duties for **Mindfunk**. The band also has named **Shawn Johnson** as new drummer and **Terry Date** (**Pantera**, **Soundgarden**, **Mother Love Bone**) as producer of their next album....In celebration of the second anniversary of their Cabo Wabo Cantina in Mexico, **Van Halen** played a 90-minute set at the club in May, jamming on their own hits as well as classic **Stones** and **Zeppelin** tunes....**New Model Army's** lead singer **Justin Sullivan** suffered a massive electric shock during the encore of the band's concert in Porrentruy, Switzerland, instantly losing consciousness and remaining unconscious for another few minutes. He was treated at a local hospital for shock and minor burns to his hands and arms and discharged after 36 hours....**Fear Factory's** debut album for Roadracer is called *Soul Of A New Machine*. In the words of **Faith No More** guitarist **Jim Martin**, their sound is "brutal industrial strength mayhem—this band makes me want to beat off violently."....**B.B. King** plays guitar and sings on "Since I Met You Baby," a track from guitarist **Gary Moore's** latest album *After Hours*. He also guests on the new **Branford Marsalis** album and appears on two tracks of vibraphonist **Gary Burton's** *Six Pack*, which features numerous guest guitarists (**Ralph Towner**, **John Scofield**, **Jimm Hall**, **Kevin Eubanks** and **Kurt Rosenwinkle**). Additionally, MCA has a four-CD 75-song box set, *King of the Blues*, which consists of recordings from all phases and labels of B.B.'s recording career, including several previously unissued and rare live sides....Colorado-based three-piece **Fourth Estate's** *Finesse And Fury* is the first commercially released CD to feature TransPerformance, Inc.'s automated tuning system for

guitar. The guitar is a Gibson Les Paul fitted with an automated tuning system that enables guitarist **Dave Beegle** to reach over 100,000 tunings, with over 50 tunings stored in memory, easily recalled at the flick of a button.



Courtesy Village Music Shop

Michael Levine/Elektra



## GIMME A "G":

Leave it to John Flansburgh and John Linnell—best known by the collective moniker They Might Be Giants—to release a song called "The Guitar," their tribute-of-sorts to that '60s AM radio hit "The Lion Sleeps Tonight," with a funky bass treatment, trumpet, guest vocalist Laura Cantrell, and of course the Giants' characteristically whacky lyrics. The new single asks the musical question "Hey, who's that playing/Hey the guitar?/Is it Jim? I don't know/Is it Jim? I don't know." Though the words may stir memories of another off-the-wall TMBG paean, "Hey, We're The Replacements," this latest track is from their fourth album, *Apollo 18*, ever-so appropriately titled for the quirky duo that says of itself, "Essentially, we're a cultural U.F.O."

**RIG REPORT:** Blown away by the live ferocity of Metallica in concert? Wondering what the secret to Van Halen's performing success is? According to *Pro Sound News*, here's the equipment behind these two monitor tours: The 'tallica team's house console is a TAC SR9000 (42-ch. plus two 24-ch. extenders); monitor console is a Midas XL3-40; house speakers are Electro-Voice MT-4; monitor speakers are Electro-Voice DML Series; house amplifiers Crest 8001; monitor amplifiers Crown and Crest 8001; microphones are Sennheiser 421, AKG 414, 460 and Beyer M88; and front-of-house effects are Lexicon 480L, Eventide H3000, Korg DRU-3000, Yamaha D1500 and REV7, Drawmer DS-201, BSS DPR-402 and dbx 160X. As for the VH set-up, their house console is an AA/CADD SM-1H; monitor console an AA/CADD SM-1M; house speakers are AA HDS-4; monitor speakers HDA-3, AA wedges: 2x15, 1x12 and 2x15 drum subs; house amplifiers Crown MA-2400; monitor amplifiers Crown custom AA24X6; microphones are Shure SM57, SM58, SM91 and Sennheiser MD421; and front-of-house effects are Yamaha SPX90 and Lexicon PCM 70.

## WINNING HANDS:

That's Ed Mischke being congratulated for his first-place showing in the "New York's Best Guitarist Contest 1992," sponsored by Village Music Shoppe of NY, *Guitar for the Practicing Musician Magazine*, J. D'Addario & Co., Marshall Amplification, International Network of Guitar Maniacs, Shotgun Sound Studios and *Good Times Magazine*. Contestants plugged in and did their thing in front of a wall of Marshall 100-

watt stacks. Guitarist Bobby Sexton came in second place.



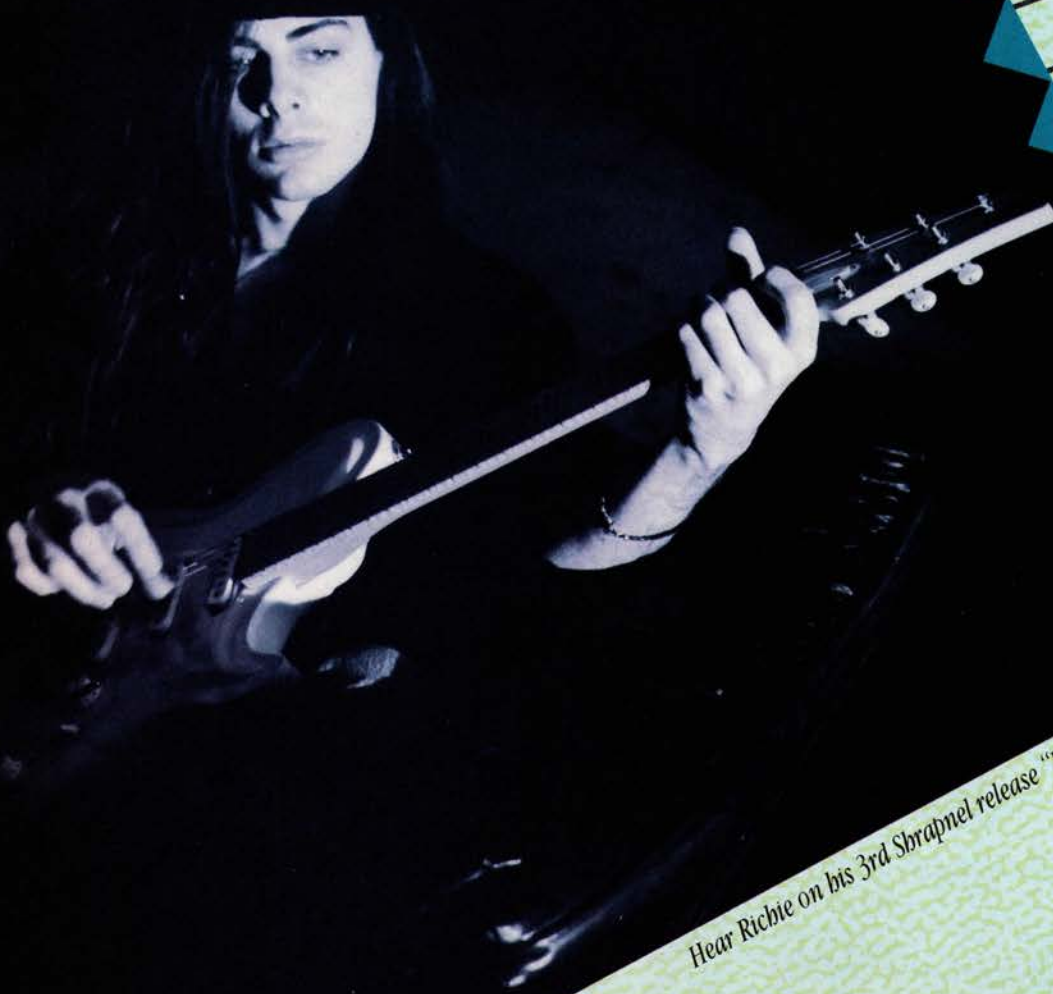
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# THE KING OF SLYDECO

## SONNY LANDRETH

by Pete Prown

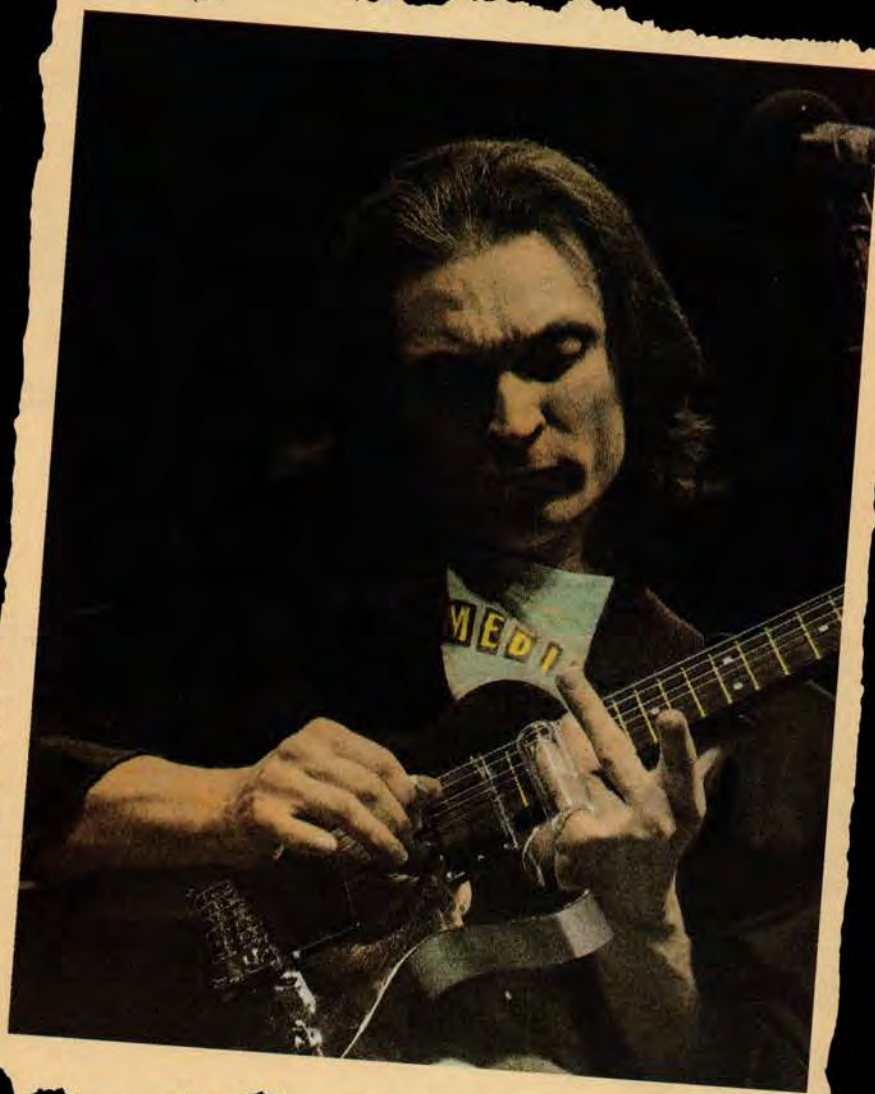
The art of slide guitar took a tumble during the last decade as a result of New Wave's rise to power, but in recent years it's begun trickling back into the limelight, thanks to such keepers-of-the-flame as Zakk Wylde, George Harrison, and the Allman Brothers' Warren Haynes. It shouldn't be surprising either if this trickle soon became a flood on account of *Outward Bound*, the big label debut from Cajun rocker Sonny Landreth. Although not too well known outside of the Southeast, Landreth is renowned in that region as a killer axeman, especially for his wild behind-the-slide fretting technique. In fact, so great is his prowess that some people have already put him alongside Duane Allman, Ry Cooder, Lowell George, and other rock virtuosos in the slide pantheon, no mean feat for a relative unknown. Then again, considering that Landreth is also a gifted singer and songwriter, it sometimes seems that he's more like the "Eric Johnson of slide" than just your everyday guitar ace.

Stylistically, Landreth stands apart from most bottleneckers because he plays as many colorful chord progressions as he does ripping solos, and this is a direct result of his fascinating aforementioned behind-the-slide attack, which allows him to find many new inversions beyond the standard one-fret barre that's commonly associated with open-tuned bottleneck. "I stumbled upon slide chord-

ing mostly to solve a particular problem," explains the Louisiana guitar wiz, nonchalantly. "I was once playing in a blues band and experimenting with all sorts of open tunings. One day, I had my guitar in open E and we were doing these cool minor blues tunes, which frustrated me because my guitar was tuned in E major. So I had my slide down around the 12th fret and I saw where the minor 3rd was on the neck, and I guess the voice of inspiration told me to put my finger on the G $\sharp$  note behind the slide. Then I strummed it and heard this huge, beautiful E minor chord, which freaked me out completely!

"As for the technique behind it, your slide only rests on the strings and never

touches the neck, so you can do all sorts of things behind it, chord-wise. After I made this discovery, I started applying all my college training, working out all sorts of chord inversions and 7th chords behind the slide. It's like there's a whole new world back there, and if you just start experimenting with it, you'll find lots of new chords, too. I suppose that a lot of my approach to slide also has to do with being from southern Louisiana, because this is an extremely musical part of the world. The sounds of Cajun, Creole and zydeco music, as well as rock 'n' roll and blues, are just a big part of life around the bayou. You could say music is like another language we speak down here."





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| <input type="checkbox"/> <b>Heavy Metal</b><br>Skid Row,<br>Ozzy Osbourne | <input type="checkbox"/> <b>R&amp;B/Soul</b><br>Luther Vandross,<br>Boyz II Men | <input type="checkbox"/> <b>Easy Listening</b><br>Frank Sinatra,<br>Ray Conniff    | <input type="checkbox"/> <b>Dance/Pop</b><br>C&C Music Factory,<br>En Vogue   |
| <input type="checkbox"/> <b>Rap</b>                                       | <input type="checkbox"/> <b>Country</b>   | <input type="checkbox"/> <b>Jazz</b>   | <input type="checkbox"/> <b>Classical</b>                                     |

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# MARK SLAUGHTER

## SLAUGHTER

### IN THE LISTENING ROOM

By John Stix

**L**ead vocalist Mark Slaughter used to be lead guitarist Mark Slaughter, with his interests running from Lee Ritenour to Alex Lifeson. Surprised? Don't be. The singer likes to keep an open mind, glean- ing many of the fresh ideas on Slaughter's second out- ing, *The Wild Life*, by maintaining adventurous ears. While the band's sophomore effort sends singles/videos shooting off for the top of radio and MTV charts, we steered Mark into the Listening Room for his views on other bands and players who've also taken aim at that ever elusive bull's-eye.

**1** "Live and Let Die" from *Use Your Illusion I* by Guns N' Roses/Geffen  
Mark: Guns N' Roses, obviously. Obviously Guns N' Roses have garnered much success and a lot of people love it and a lot of people hate it. Personally, I'm glad to see there's a band that is playing rock 'n' roll and doing it as well as they are. Slash is very intelligent about picking up old vintage guitars as well as having Gibson special-make the guitars that they've made for him. And for using some of the older tones. If you listen to an older Led Zeppelin record you can find that he has achieved a lot of the older sounds through what he is doing. I think it's great. This song's original is a hard song to beat. I suggest people go out and hear the original version as well as this. This version is good. I'm a very big Paul McCartney and Beatles fan. Obviously Guns N' Roses are just as well. They did a good job on it. I like the original version because there is an orchestra involved. I love orchestration and in the original version, which was done for a James Bond film, it was probably far and away above the budget of what Guns N' Roses probably did. They did it a hard rock way. They are a rock band. They are not going to bring in an orchestra and do it that way. I like the original version better. This version is straightforward. It's the basic foundation of what that song is and how Guns N' Roses would perform it. It's good but,

to me, from where I came from and what I love, I like the original better. This one song was okay. I like other parts of those records much more. The Black Crowes did a suc- cessful cover of the Otis Redding tune "Hard to Handle." I don't think a lot of people knew that was a cover. They thought it was a cool tune with a cool funky groove to it. I thought that was good.

**2** "Right Here Right Now" from *Doubt* by Jesus Jones/SBK  
Mark: I hear this as a song that pretty much anybody from an A&R standpoint at a record company would say it would do as well as it did. There's unique mix- ing techniques done on this. A lot of things are being shut on and off, mean- ing things are muted on the board. They'll say, "In the blink of an eye," and whoever was mixing it pretty much muted everything in the band and then brought it back in. Guitar-wise there's all kinds of different things happening as far as clean guitar. It's pretty much the same line all the way through. The vocal sound is good. I like the way it sounded. It sounded like a Sennheiser 451. He's getting a lot of breathy vocal. It's got a nice spitty quality. I like the vocal tone.

It's obvious they spent a lot of time doing this and it's well done. I thought it was a good song. The element of that song is the sense of careless and carefree. It's a sunny Saturday afternoon and you're around your house and your shoes are kicked off. Or you're working on your car and it's playing in the background. The Guns N' Roses track before this is some- thing I would turn up to 10. "Right Here Right Now" is a good song and you can tell why it did very well.

**3** "Friday's Walk" from *Plaid* by Blues Saraceno/Guitar Recordings  
Mark: Good guitar player. Amazing, because I think back and when I was 19, I saw Paul Gilbert, who is much younger than me, play at a NAMM show and he was amazing. The new age of guitar players is far above what guitar players used to be. With the availability of litera- ture through magazines, such as this,



Antonio Marino Jr.



and the books and records available, there are a lot better licks to thief upon. People may say "I can't believe he said thief." But you have to start some place and you have to borrow and bring some of those aspects into your music. That is what makes you a person. It is your environment. Your mother and father affect you to be what you are today. It's the same way with guitar players. You have to take the elements of the guitar players that you like and put them into you. That's what makes you the new identifiable guitar player. You are what you eat. Rock where your roots are. This guy is very well rounded. He did some really nice stuff. He did a little Steve Vai tremolo thing. It's real good. I like the way he

used a wah. He used it right in the middle of the solo to brighten it up. He did a really nice tone change. I'm not up to date on a lot of guitar players because all of a sudden I became a vocalist. So I'm not really plugged in, but some of the stuff reminds me of an Allan Holdsworth-type vibrato. The bass tone was not my favorite. A lot of basses out right now have a very electronic, active sound to them as opposed to a warm P-bass. I, personally, like a warm P-bass sound in music. I liked the phrases and the grooves better in the intro parts than when there was a heavy hammer-on part. I'm not much of a hammer-on guitar player. That's not what I like a lot unless it's done really quickly. That

dwelled on the hammer-ons, the tapping a little bit too much. But the guitar player and everybody in there are really good players. They could have made it more moody. You get in the feel of the song and start groovin' and when you start to feel like throwing the top down on your convertible and going driving down the beach, all of sudden the drummer stepped on the gas and the guy is doing hammer-ons. It hits you like a brick. It depends on if you feel like being hit by a brick or not. I like things that run through hills as opposed to a real drastic change.

## 4 "Lovin' You's A Dirty Job" from *Detonator* by Ratt/Atlantic

Mark: Ratt. They are identifiable. They have their tone and funky groove going all the time. Warren DeMartini is an excellent guitar player. I love his playing. He has a great vibrato and a unique pick attack. It's kind of like, there's George Lynch and Warren DeMartini, who have that type of tone and it's a style of picking that Tim (Kelly, Slaughter guitarist) is more aware of than I am, because he actually uses it. Very good player. The song itself just goes on. There's interesting guitar work. Ratt is Ratt. They were around for a long time. Good hard rock 'n' roll band. I like the beat of this song. If you're in a Corvette, you definitely want to step on the gas. With this song, pretty much what you hear in the beginning is what you hear in the ending. There's interesting guitar work in it and Bobby Blotzer is a good drummer. Ratt were a good band but this song didn't go anywhere like, say, "Round and Round." I like some of the older stuff they did. "Lay It Down" had more of a song quality and a heavier groove, which is what I consider Ratt. All in all it's good but no cigar.

## 5 "Holy Moses" from *Two Rooms: Songs of Elton John & Bernie Taupin* by Eric Clapton/Polydor

Mark: The song itself is good. I don't know if in today's market it's going to be mainstream. Almost sounds like something from a movie soundtrack. Interesting tambourine figure over the top of the high hat which made it move along a lot better. I've never heard this before. Is it Steve Lukather? Is Randy Newman singing? It has that type of feel to it. Kind of like in the Toto camp. Very L.A.-ish. GUITAR: That was Clapton performing an Elton John tune.

Mark: That was very L.A. in the sense of the guitar. It reminded me of stuff I've heard Steve Lukather do. He plays down at the Baked Potato. Eric Clapton is a good guitar player. It sounds to me like it has that older L.A. vibe. As far as Elton John, I was aware of the radio hits. I never listened to him extensively. I was more into Three Dog Night, Grand Funk Railroad and Led Zeppelin and The Beatles. ☐

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Best Jazz Bassist



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By Joan Tarshis

# Endorsements

We've all seen that advertisement of Dave Mustaine holding a Jackson guitar. How about the one with a Peavey amp surrounded by the members of Soundgarden? Or the one with Michael Wilton and Chris DeGarmo of Queensryche and Heart's Nancy Wilson strumming Ovations? These ads are called endorsements, and depending on company philosophy, who's in and who isn't in them can vary greatly. To get a clearer understanding of what endorsements are and what they are not, we spoke to some of the top people involved with that end of the business—Bonnie Lloyd and Matt Masciandro of the burgeoning Paul Reed Smith and ESP Guitar companies, respectively; Don Dawson of D'Addario strings, who has utilized unsigned artists in his series of "Young Guns" ads, and Scott Goodman of Samson Technologies Corp. and Hartke Systems, who primarily utilize superstars.



Dave Pollard

**Typically, who approaches you for an endorsement?**

DON: I've had players come to me, I've had guitar techs come to me, I've had management come to me and road managers. I prefer speaking with the player because that usually cements a stronger tie between the player and the company.

SCOTT: It's really different all the time. Most of the endorsements that we've had for Samson have been people who have called us up for information and who, by coincidence, we have been interested in doing endorsements with. I can't remember the last time that someone asked us to use them as an endorser and we accepted.

BONNIE: We're not very aggressive. My favorite way to deal with someone is to get a call from somebody who already owns a PRS. The first time I heard from Wurzel in Motorhead was when he sent in a warranty card. About a year later his tech called me up because he needed some work done.

Our policy, [be it] a guy who's just gotten signed [or] a guy like Alex Lifeson, is basically the same. Usually they buy at least their first two guitars. We have artists' cost. If a guy is just starting out, most of the time he buys it through a dealer. I try not to take money away from our dealers.

**When a person endorses equipment, does that mean they get everything they want for free?**

MATT: Sometimes. There are full endorsements, which means a player gets anything for free. People like Metallica and Queensryche, who are going to get us a lot of exposure right off the bat, usually don't pay for equipment. When people come to us who are not in that position, we have to ask for a payment. We call it our Artist Discount Program, which means they get things wholesale or a little below wholesale.

DON: We don't have different structures. A lot of our competitors do. Our deal is that whether you're the guitar icon at the present time or a young gun, you get the product at no charge.

SCOTT: We do not give away equipment, and we are very protective over the types of people that will end up endorsing our equipment in advertising. I personally feel that endorsements just don't mean as much to people anymore. I think they've gotten a bit skeptical over some endorsements, especially when players endorse a product and then don't use it. We, on the other hand, are not into that many endorsements. The only kind of endorsements that we want to do are very, very high profile ones: Paula Abdul, Duran Duran, the Pointer Sisters.

**Are contracts ever involved with endorsements?**

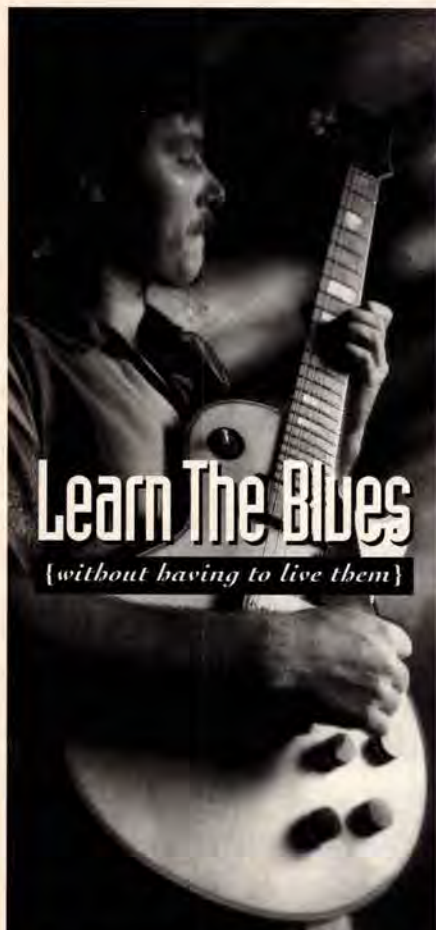
MATT: ESP doesn't have contracts, but some companies do. Some are more complicated, but they generally state something like: "In exchange for this instrument, said artist agrees to use it to promote such-and-such whenever possible." Some companies have exclusive contracts that state if they give you a guitar for free, you agree to use their guitar exclusively, or 70% of the time in concerts, videos and things like that. The reason we don't pressure people like that is because we don't solicit endorsers. Every endorser we have has come to us.

BONNIE: We don't have contracts; we don't pay people to play PRS guitars. But the guys that get paid really work for it. A lot of the guys do clinics and ads. Their faces are commodities.

**Are there different requirements for studio players?**

BONNIE: It's a lot harder for a guy in a studio to start working with us than a guy who is visible. And the main reason for that is that we can't take all the business away from our dealers. If a guy's real visible, it's easy for me to say to someone, "Look at how much business he's going to get us. He's on MTV, he's touring all year." If a guy plays in a studio, he *could* be able to get a lot of people to play PRS, but it's a little harder to convince a dealer.





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**MATT:** If a person is doing studio work, you can assume they do not have a recording contract. But even if you don't have a contract, you can still be high visibility, because you could be playing with some very high-profile artists. The same person who is a side man for certain touring bands is usually a very busy session person when he's not on the road. So that can work for us.

### Why do you work with unsigned artists?

**DON:** Guns N' Roses don't need a lot of free product or advertising. It's the unknown player who's playing in clubs five and six nights a week. He's out there busting his guts trying to become the next Guns N' Roses. He's the guy who really needs the support. When you're lucky enough to find the top 5% in the country or internationally, and you lock into them, and show them some dedication and some loyalty, and then they score big, you've found yourself someone who's going to be very loyal.

**BONNIE:** I work with people that I believe in, whether they're signed or not. This is such a hard business—not that many people make it. Sometimes you can just look at someone, talk to them, and you know they're just not going to make it big outside of their backyard. But the amount of inspiration they have inside of them makes you want to work with them. The relationship all starts with talking. I'm frank with people, and tell them I really can't give them anything. I can steer them to a guy in a store who can really help them, and help them get hold of the guitar they really want. So you start a relationship, and five years down the line, who knows?

### Is that the advantage to doing this?

**DON:** To a degree, but I don't think we do it hoping that we're tagged into the next Guns N' Roses—of course that would be really nice. I think the point of it is the betterment of the music side of it. There's so much endorsement whoring going on—in fact, that's one of the questions I'll ask a guy when he calls: "Are you looking for free strings? Do you play the product?" If I get a "yes" to one of them and a "no" to the other, then I'm a little suspicious. But I find, talking to the young players, there's a lot more heart and a lot more loyalty out there than a lot of us jaded industry-ites think.

**BONNIE:** Endorsers give us a lot of feedback as far as what they need. A lot of changes that we made to a pickup, to a guitar model, have been because I've been on the phone with somebody and they've been able to tell me what they needed. We've got ten different pickups, for example, because Carlos Santana said, "I want a pickup that sounds like this." He started our whole pickup line, trying to find something that he liked bet-

ter. We've got a guitar called the Artist Series that was developed out of conversations with artists—different things from fret height to neck angle.

**MATT:** The most obvious thing we get is visibility; the product is seen by more people. We also get input from an endorser when we're working on a new product, or something that is not new. That's very valuable to us, because we can determine what direction we may want to take a product—if it's outlived its usefulness—or they'll help us come up with ideas for products, or how to change and update things. Aside from just being seen with the product, depending on the artist, their opinions and tastes are very respected by the guitar-buying public. So, besides visibility, it adds credibility.

### What is the advantage to a player to be associated with a company?

**DON:** They get product affiliation. The fact that we picked seven of our unsigned players and put them in our Young Guns ad is great for them. But what about the other 20 who aren't in the ad? They get to put the D'Addario name in their press kit, they get to present themselves to other companies that they wish to get involved with and say that, "D'Addario has supported me, and put enough faith in my career to give me an endorsement." So it's an additional door-opener for them. It gives them more credibility. But if they're looking for advertising, that's not the reason to go for endorsement, because our top priority is not to do advertising with unsigned players.

### Why do you do it?

**DON:** As a means to show that there are hundreds and hundreds of players out there that have amazing talent, and they get zero support from a lot of industry-ites. So, the fact that we can throw them a very small bone, we're really glad to do it. We've done two Young Guns ads, and we're going to start the third.

**BONNIE:** There's a lot of help that people need besides free instruments. I've given away a couple of things since I've been here, but it usually backfires, because you do get what you pay for. There are companies who have given away thousands of dollars in guitars. I met one player who had six guitars from one company before he was even signed. That company wanted to flood the market by doing that, and it worked well for them for a long time.

If somebody pays for a guitar, then they'll probably play it. I have Jimmy Page's receipt hanging on my wall. It made me feel really good that he thought enough about the guitars to buy them.

**DON:** We no longer use the word, "endorsee"; instead, we use "performing artist," even though it's semantics, in a way. I had a number of phone calls and

*Continued on page 102*



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**B**orn in 1968 in Berkeley, CA, Skolnick first picked up the guitar at nine because of his love for KISS, "the reason I wanted to play guitar." The movie *American Hot Wax* introduced him to Chuck Berry and '50s rock 'n' roll, which also knocked him out and started him on the road to serious study of the guitar. In '86, Alex began playing in Testament, and has since recorded five albums with the band, the latest being *The Ritual*, their first for Atlantic. Produced by Tony Platt (of AC/DC *Back In Black* fame), this is the band's heaviest record to date—Skolnick's guitar has never sounded bigger, meatier, or more brutal. In this interview, Alex discusses in-depth his unique approach to guitar in the world of metal.

**Who were the lead guitarists that made you first get into playing?**

At Berkeley, people never made it past the '60s and '70s. I have an older brother who played bass for a while, and the bands he would play with were into Van Halen for a while, so I was exposed to Van Halen, but that was about the only modern thing I was exposed to. Everybody else at Berkeley was really into Zeppelin, Hendrix and Cream.

**When you first heard that stuff, did you think, "Wow, this is great"?**

I did when I heard Van Halen. When I heard "I'm The One," I just flipped out, and I said, "That's got to be me playing those licks."

**But Hendrix and Cream didn't really have an appeal to you?**

It did. I wanted to learn the songs, but it just didn't give me the rush that Van Halen's "I'm The One" did. I always liked more exciting music, and I think that's kind of why I ended up where I am. Even "Stairway To Heaven"—I was just so impatient with it, often I couldn't sit through the whole first part of it. I appreciate it now, but I wanted to get to the heavy part. However, the solo is one of the first licks I ever learned. So I basically started with stuff like that, and I took lessons from a guy named Danny Gill, who was in one of my brother's bands, and he was in the group Hurricane Alice for a while. I'm not sure what he's doing now, but he showed me a lot of the really modern stuff, and turned me onto Schenker, Van Halen, and Rush. I took

lessons with him for about a couple of years. His teacher was Joe Satriani, so I went and took lessons with Joe, which some people told me not to do, believe it or not. A lot of his discharged pupils, who couldn't keep up with the pace. Everybody knew he was a great teacher, and he wouldn't teach people who wouldn't do their best. So, some of those people recommended not taking lessons from him, but he was exactly what I wanted.

**How long have you been in Testament?**

About 5 1/2 years, and five records. *The Legacy*, *The New Order*, *Practice What You Preach*, *Souls of Black*, and now *The Ritual*.

**Between working with Joe and your own studies, what was happening in terms of learning skills, and who were the players you were digging into?**

I really was into Yngwie Malmsteen at the time I hooked up with Joe. And also George Lynch.

**Did you hear Yngwie on the Alcatraz stuff first?**

Yeah, that had just come out—*Kree Nakoree*. I learned some of that stuff, too. Some of the stuff I learned was as fast as the stuff I play today. It's just that I had to put so much time into it. I saw some great blues player on TV, and I just realized, "Wait a second—if I'm putting this much time into playing fast and flashy, I'm really missing out on a lot of stuff," although it wasn't until after taking lessons with Joe that I started to take that approach.

**I think that every musician has to come to terms with how much time is needed to work on technical ability. There are players that you say, "Well, the guy's chops are unbelievable, but the only thing there is chops," and then vice versa: "This guy has zero chops, but he plays with a lot of feeling." There's always that struggle—once you get on that road of trying to get your chops together, how to turn that**

**off and play from the heart.**

That's basically where I was when I started with Joe; it was just chops, chops, chops, and he really helped me get away from that, and use it to more of my advantage for a broader spectrum instead of just flashy playing. And I actually didn't grasp onto a lot of the theory and a lot of these



Ron Akiyama

**"I think it's pretty obvious that I can do and enjoy doing other kinds of music, more musical stuff. However, in a band like this, you get to exert this energy, which you really don't get to do with most other kinds of music."**



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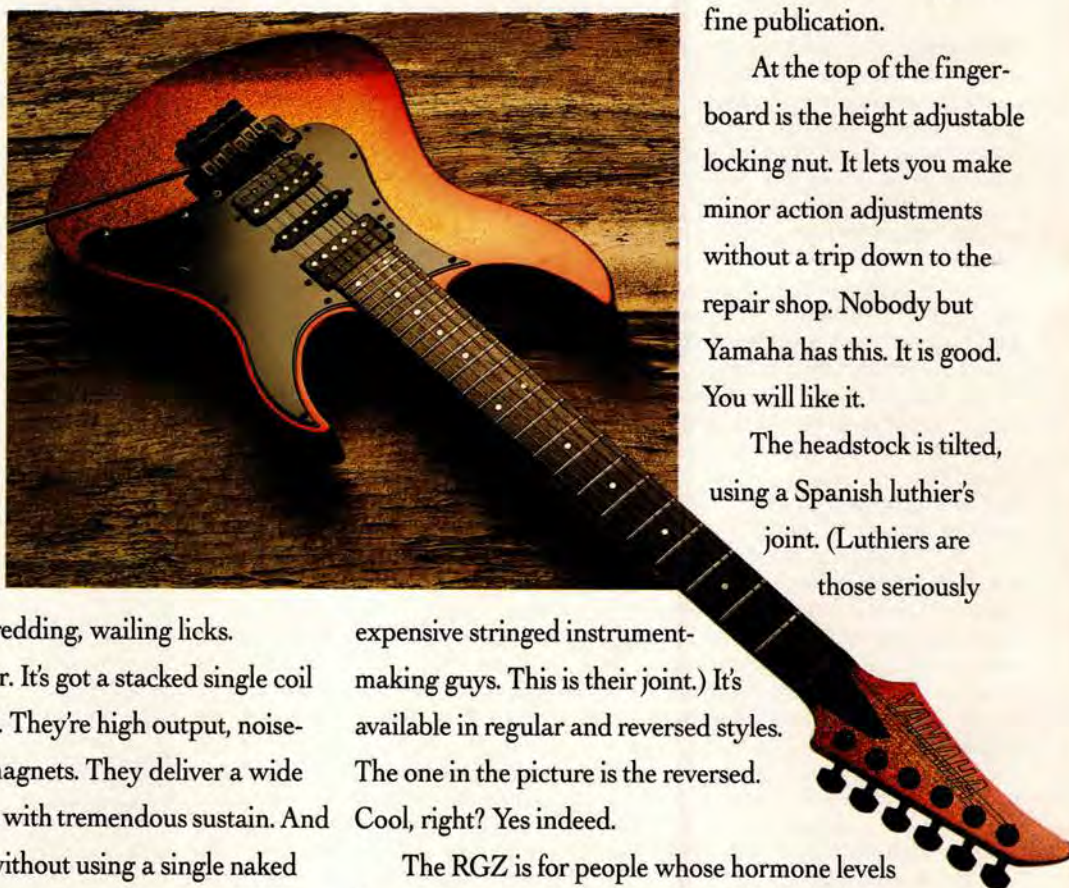
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different influences that Joe was talking about until after I'd taken lessons from him. But then it all caught up with me, and I really wanted to grow and hear other players besides Dokken and Alcatrazz.

**What were some of the raw technical things that you were doing and working on with Joe?**

This Alcatrazz thing (See Ex. 1). That's from "Too Young To Die, Too Drunk To Live," something like that. It was very healthy to learn that, I think. I learned how to expand it and then I started my own thing, like doing barre chords in sweep picking.

**What other things did you do to expand on working off the chord positions?**

The first blues scale I ever learned was the basic pentatonic minor scale in "box" position, and then the first thing I ever learned outside of that was playing the same notes in the next scale position, three frets higher, and basically just playing the same thing in other places on the neck. Kind of like the Page stuff (plays the fifth lick in the "Whole Lotta Love" solo). And then sliding from one position to another. I still do these licks now (See Ex. 2a & b).

**That's a big part of your playing, the "three on four" thing.**

That's almost like an escape route for



Frank White

me, when I'm stuck in one position.

**To get from there to there.**

Exactly. I don't know if it's the same thing with Eddie Van Halen, but it seems like when he's tired of one thing, he'll do this (dive-bombs with tremolo bar) and then go to something else. I've heard that in other players as well. A lot of them have this thing; when they're tired of one style, they have a thing that they do to get into something else. I consider it an

escape route.

**Was your intention to get all of those shapes down equally so that connecting positions would become more natural?**

Oh, yeah, but it took a long time. It wasn't until years later that all of that stuff started to come together. Basically, it's just a transportational thing. However, this type of legato lick (See Ex. 3), which I did a lot on the new record, is a great



Cause.





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transportation device as well.

How about, be it either from Joe or from your own learning, differentiating between all the modes, and then expanding on them. There are the seven fundamental, diatonic modes, and then there are the ones John McLaughlin calls "synthetic" modes, like Hungarian Minor or Super Locrian.

I've heard it called Super Locrian, and I've heard it called Altered. It's a very cool scale. I don't hear it done by metal bands a lot, so I like to take liberties with these scales.

You also use the fourth mode of Altered a lot, which is Lydian flat 7.

Yeah, Lydian dominant.

That seems to be a big one for you.

Oh yeah. "So Many Lies." (See Ex. 4) I think of it as the fourth mode of Melodic minor, which is basically what it is. I'd rather think of it as Lydian/Mixolydian; it's like a combination of the two. When you go up the scale, the first four notes are Lydian. You go down the scale, the first four notes are Mixolydian. So I tend to think of it that way. Either way, it's a very Eastern-sounding thing. So many people do Phrygian dominant, the Yngwie sound, which is a harmonic minor-based scale. I consider that the "Hava Nagila" scale.

What I really dug about the "So Many Lies" solo is you have these F's happening in the rhythm part, ♯9's, and

you're putting major against minor—the brightest major notes, major 6th, major 3rd, against the darkest minor, ♯9. I think it's a really cool combo. You've got the darkest and the lightest.

Yeah, it's funny, 'cause I don't tend to think of that when I'm playing it. I didn't even think about the F being there.

**"I saw some great blues player on TV, and I just realized, 'Wait a second—if I'm putting this much time into playing fast and flashy, I'm really missing out on a lot of stuff.'"**

However, if you analyze it, it works out well, because, like you said, I'm landing on the C#, a flat13th of the F; it's definitely a cool vibe.

The fast descending lick on the opening of "Signs of Chaos" is a harmonic sound that pervades in many of your solos.

Symmetrical diminished. (See Ex. 5) Pretty evil-sounding.

Was it with Joe or a combination of with Joe and on your own, discovering all those subtle little differences between Symmetrical diminished and

Altered, and so forth?

That wasn't until years later, actually. It was players like (John) Scofield and McLaughlin that really brought out that kind of stuff. I learned one of Scofield's licks off a Chet Baker record, *You Can't Go Home Again*, and they're doing "Love For Sale." On a totally funk up version,

and it sounds like Prince or Parliament, Scofield is doing these great diminished blues licks, mixing blues licks with diminished licks. That's really cool. I said to myself, that is a very wicked-sounding scale, very eerie—that's exactly the vibe that a lot of the metal stuff is going for, and I might as well see how it works with this Testament stuff. People seem to like it.

Those scales have within them so many other chordal illusions that are happening, with the triadic shapes that come out of Symmetrical Diminished and Altered. When you find them, all of

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a sudden your ear is pulled toward a variety of tonalities. In more cases than not, I think it lends itself perfectly to dissonance, which is a primary element in modern heavy metal.

Oh, yeah.

A lot of it is just hard stuff to get down and have as part of your regular vocabulary.

I think you need to hear people use it. I've seen a lot of local bands in the Bay Area, really hot players that do that kind of stuff. Once you hear it live, hear people improvising in that way, it makes you want to learn it a little more than just hearing it on records. There's been a few letters—I hear from people who think I should stick more to the heavy metal direction, but this stuff really applies, as you can see when you examine the first couple of songs on the new record. It's what I work on in my spare time. I don't sit around listening to Metallica records; it's all McLaughlin, Weather Report, Return To Forever, Miles (Davis).

**You're leading to a question: In a band like Testament, it seems like you can only take that stuff so far. How frustrating is that, and does it make you want to play in projects outside the band?**

That can be a touchy subject. Having done the Stu Hamm tour, I think it's pretty obvious that I can do and enjoy doing other kinds of music. However, in a band like this, you get to exert this energy, which you really don't get to do with most other kinds of music.

**So that's a big attraction for you—the slamming part.**

Yeah, I like that. I also like the fact that a lot of fans are being exposed to this stuff I'm doing, in this context, whereas they might not pick it up if it was in the jazz fusion racks at the record store.

They wouldn't hear it at all.

Yeah. Some of the same licks that are on this record could work on a jazz fusion record, yet the fans probably wouldn't pick it up.

It seems like it's taken until the last few years that rock 'n' roll guys want to get into that vocabulary.

That's true. It's what I'm into. I think it works with this band. I'm waiting to see how the general public grasps it. You're familiar with these scales, and I can see that the people who are in tune with this stuff like it. I'm waiting to see how people who aren't in tune with it will like it.

I can't help but think, and I'm sure you feel the same way, that they're going to like it, because it's all based on solid musical concepts, and it makes for more interesting, challenging music.

I hope so, ☒



Ex. 1  $\text{♩} = 76$

alternate picking

Ex. 2 a) sl

b) sl

Ex. 3

Ex. 4

rake

Ex. 5

Free time

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## A SMALL VICTORY

This highly melodic and equally crushing track from Faith No More's latest, *Angel Dust*, was originally slated to be the first single. The song opens with keyboards (arranged here for guitar) playing a melody based on A Pentatonic major (A,B,C $\sharp$ ,E,F $\sharp$ ), harmonized beneath by two guitars which create varying intervallic relationships of seconds, thirds and fourths, staying diatonic to A Pentatonic major. This figure is essentially repeated three times: for the four-bar section following the first verse, the four-bar section preceeding the third verse and the eight-bar section preceeding the outro. The verse rhythm figure of muted root-fifth A5 and F $\sharp$ 5 chords played in sixteenth-note syncopations is recalled for the outro.

Over the chorus sections, guitarist Jim Martin plays a rhythm figure reminiscent of The Edge of U2, moving back and forth between root-fifth and root-fourth diads, played over an open A pedal, again based on sixteenth-note syncopations.

For the eight-bar guitar solo section, Martin plays a written figure based on arpeggiating E7 $\sharp$ 9 and A7 $\sharp$ 9 chord voicings in IX position, using sixteenth-note syncopations once again. This is followed by a heavy rhythm figure which incorporates E5 and F5 chords against an open low E pedal.

As is the case with much of FNM's music, Jim Martin shows his strengths as an arranger, providing complementary and diverse guitar parts throughout a fairly complex song structure.

## STING ME

From the first few notes of this, the opening track of the Black Crowes' newest release, *The Southern Harmony and Musical Companion*, it's clear that the band is intent on trying to capture that live, in-your-face, out-of-control, full tilt, crash-and-burn rock 'n' roll spirit as served up by the masters of the idiom (and the Crowes' chief influence) The Rolling Stones, so magnificently displayed on such classics as "Can't You Hear Me Knocking," "Brown Sugar," "All Down the Line" (and every other tune on *Exile On Main Street*), Keith's "Take It So Hard" from *Talk Is Cheap*, "Before They Make Me Run" and so many others. Do the Crowes cut it? Let's just say that this stuff *rocks*, and regardless of the originators, the Crowes make it feel pretty good.

Guitarist Rich Robinson shows that he

is a true student of the Richards school, smashing out driving rhythm guitar in open G tuning (D,G,D,G,B,D—low to high), utilizing many of the classic open G chord voicings all over the neck. At :33, Rich introduces one of the main licks, based on G Pentatonic minor (G,B $\flat$ ,C,D,F) with the inclusion of the sixth, E. New guitarist Marc Ford (formerly of Burning Tree) complements Rich's part well with simpler figures, played in standard tuning.

For the guitar solo, Marc uses a heavy attack and plays aggressive lines based on G Pentatonic minor for the first eight bars, switching to F Pentatonic minor (F,A $\flat$ ,B $\flat$ ,C,E) for the second eight. These lines are played primarily in "box" positions at the third and thirteenth frets, respectively.

The bridge provides a "groove" section with a Gm7 feel, before moving back into the pre-chorus and final chorus sections.

## REAL LOVE

This new release from pop/metallites Slaughter is reminiscent of that megahit of yesteryear, Toto's "Tow The Line," but is in 4/4, not 12/8, time. Though the tune sounds in E minor, the boys are tuned down one whole step (similar to Motley Crue) and play the song in F $\sharp$  minor position on guitar, which is the key the song is transcribed in here (transposing as opposed to sounding pitch). Guitarist Tim Kelly's opening melodic figures are based on F $\sharp$  Aeolian (F $\sharp$ ,G $\sharp$ ,A,B,C $\sharp$ ,D,E), harmonized a third up in bar seven. Much of the keyboard parts have been arranged here for guitar, shown in slashes throughout the tune.

Over the verse sections, Kelly provides simple two-note chord voicings behind the prominent keyboard figures, moving into doubling the bass line on the pre-chorus. Verse one is followed by a four-bar guitar break, also based on F $\sharp$  Aeolian, and is more of a written counter-melody than a solo. Verse two is followed by an eight-bar solo, again very straightforward and melodic in nature.

In bar seven of the out-chorus, Kelly adds a simple counter-melody which is then harmonized in bars 9-13, staying diatonic to F $\sharp$  Aeolian.

## PROUD MARY

Of all the great CCR hits penned by John Fogerty, "Proud Mary" is without

doubt the most famous and most covered of them all. The song features two clean-tone electric rhythm guitars playing the same part, joined by a third, warmer-toned guitar which plays the fills at the end of the verse and chorus sections, and is featured for the solo. All the chords used for the rhythm part are basic I position chords. The fills are played primarily as doublestops (two-note chord voicings) which are diatonic to D Pentatonic major (D,E,F $\sharp$ ,A,B). For an in-depth look at doublestops in rock, see this month's "Guitar In The '90s."

The guitar solo incorporates double- and triplestops in what is certainly a "written" solo, making reference to D Pentatonic major and also incorporating the D Major scale (D,E,F $\sharp$ ,G,A,B,C $\sharp$ ). Over the A chord, notes from the D major scale are used, creating A Mixolydian (A,B,C $\sharp$ ,D,E,F $\sharp$ ,G), and over Bm, those same notes create B Aeolian (B,C $\sharp$ ,D,E,F $\sharp$ ,G,A). Notice that D Major, A Mixolydian and B Aeolian are all comprised of the same notes, starting at a different point in the series.

## WHEREVER I MAY ROAM

This powerful number from *Metallica* opens with sitar, arranged here for guitar. This figure, played in octaves, alludes to E Phrygian (E,F,G,A,B,C,D). A similar figure is then played on electric guitars, followed by chromatically ascending root-fifth chord movement. A chromatically ascending single-note lick is used in the 2/4 bar nine bars before the first verse and reappears halfway through the chorus. As is usually the case in *Metallica*'s music, a dark tonality is achieved chordally through the use of the  $\sharp$ 9, F5, and  $\sharp$ 5, B $\flat$ 5.

At the interlude, a four-bar lick is played which makes reference to E Phrygian Dominant (E,F,G $\sharp$ ,A,B,C,D) for the first three bars, and E Harmonic minor (E,F $\sharp$ ,G,A,B,C,D $\flat$ ) in the fourth bar; this lick is then repeated, harmonized a third up.

The first guitar solo, played with a wah-wah, features lines which are throughout based primarily on E Phrygian Dominant, with bars 15-17 following the chord movement, succeeded by three bars which loosely follow the backing lick (Rhy. Fill 1). The remainder of this solo is also based on E Phrygian Dominant, as is the second guitar solo, also played with a wah-wah. Notice in the tapped licks that the edge of the pick is used to get a brighter attack. ■



# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	15	0
2nd string - B	15	0
3rd string - G		1
4th string - D		2
5th string - A	3	2
6th string - Low E		0

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up 1/2 step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



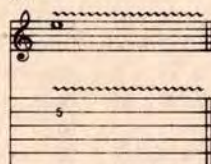
**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



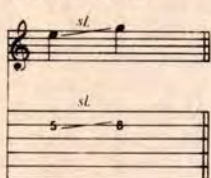
**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



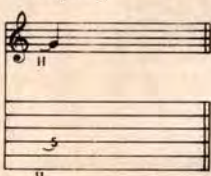
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



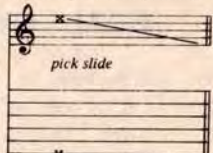
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



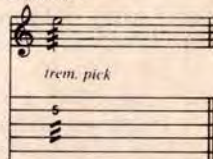
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



A.H. pitch: E

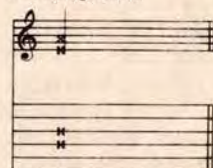
**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





**WHEREVER I MAY ROAM**

**Tablature Explanation page 36**

**As Recorded by Metallica**  
(From the album METALLICA/Elektra Records)

*Words and Music by  
James Hetfield and Lars Ulrich*

E5 Bb5 A5 G5 D5 C5 B5 Bb5 (type 2)  
 1 134 11 134 13 1134 1134 1134

Moderate Rock  $\text{♩} = 128$   
 Half time feel

N.C.  
 Intro \*Gtr. I  
 mf let ring throughout  
 \*Sitar arr. for gtr. sl.  
 Gtr. II (elec.)  
 (Gtr. I out) Gtr. III (elec.)  
 ⑥ Sfr. 20fr. A C  
 sl. f

E5  
 H  
 sl.  
 H  
 sl.  
 (end half time feel)  
 A5 A#5 B5 C5  
 (Gtrs. II & III)  
 sl.  
 E5 N.C.  
 Rhy. Fig. 1  
 P.M.  
 H  
 sl.  
 P.M.  
 H  
 sl.  
 P.M.  
 H  
 sl.  
 P.M.  
 H  
 sl.  
 (end Rhy. Fig. 1)



N.C. Rhy. Fig. 2

trill

H

sl.

E5 N.C.

trill

A5 A#5 B5 C5 (end Rhy. Fig. 2)

P.M.-----4

P.M.

P.M.

trill

5 6 7 8 7 6 7 (8)

H

sl.

7 0 7 7 8 7 (8)

5 6 7 8 10 8

N.C. Half time feel E5

F5

P.M.-----4

P.M.-----4

5 6 7 8

2 2

(2) (2)

0

1 2 (3)

Em F5

(Whispered:) And the road be-comes my bride. 1. And the road be-comes my bride. (cont. in slashes)

P.M.-----4

P.M.-----4

0 2 2 (0)

1 2 3 (0)

3 10 sl.

1st, 2nd Verses E5 Bb5

2. See additional lyrics A5 Bb5

fide, and she keeps me sat-is-fied. Gives me all I need.

Rhy. Fig. 3 E5 Bb5

And with dust in throat I crave, on-ly knowl-edge will I save.

con- open E P.M.-----4

Gtr. IV (clean elec.)

let ring- let ring-

2

1 2 3

2



G5 Bb5

To the game you stay a slave.

let ring

(end half time feel)  
(end Rhy. Fig. 3)  
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill 1  
(Gtr. IV out) (Gtrs. II & III)

P.M. H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy. Fill 1)

P.M. sl. H

Pre-chorus F5 N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

P.M. H



N.C. Bb5 N.C.

speaking my mind an - y - where... { And I'll re - de - fine an - y - where... }  
 { And I'll nev - er mind an - y - where... }  
 (end Rhy. Fig. 4)  
 (cont. in slashes)

P.M.-----4 H P.M.---4 P.M.-----4 H

Half time feel  
 Chorus  
 A5 G5

An - y - where I roam, \_\_\_\_\_ where I lay my head is home, - yeah! \_\_\_\_\_

w/Rhy. Fig. 1  
 E5 N.C. E5 N.C. A5 A#5 B5 C5

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes. my throne. \_\_\_\_\_ 2. And the earth be - comes. my throne. \_\_\_\_\_

P.M.-----4 P.M.---4 sl.

Interlude  
 E5  
 Gtr. III  
 Coda III  
 Gtr. II

P.M. P.M. P.M.-----4 sl.







Half time feel  
w/Rhy. Fig. 3  
E5

[illegible]

w/Rhy. Fill 1  
N.C.

(end half time feel) N.C.

8va-----

trem. picking-----4

vib. w/bar

E5 N.C. A5 A#5 B5 C5  
 8va- Full Full Full  
 Full Full Full  
 22 22 (22)  
 19 16 17 17 19 19 16 17 17 19 19 16 17 17 19 19 16 17 17  
 don't pick



(Gtrs. D5  
II & III)

19fr.  
B

Pre-chorus  
w/Rhy. Fig. 4  
F5

N.C.

But I'll take my time an - y - where...

8va-----

P sl. H P P P H P (Gtr. V out)

19 16 16 13 13 13 16 13 12 12 13 12 15 15 13 13 13 15 13 (13) (13) (13)

E5

N.C.

Bb5

N.C.

I'm free to speak my mind an - y - where... And I'll re - de - fine an - y - where.

Half time feel  
Chorus

A5

G5

An - y - where I roam, where I lay my head is home.

C5

B5

Bb5(type 2)

(end half time feel)  
open 3fr. 2fr.  
E G F#  
P.M.-----J

Carved up - on my stone, my bod - y lie, but still I roam, yeah, yeah.

Outro

w/Rhy. Fig. 1  
E5 N.C.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5

A#5

B5

C5

w/Rhy. Fig. 2 (till fade)  
N.C.

Wher - ev - er I may roam.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5

A#5

B5

C5

Wher - ev - er I may roam.

Bkgd. voc. Fig. 1

Wher - ev - er I may roam.



w/Bkgd. voc. Fig. 1  
E5 N.C. A5 A#5 B5 C5

roam. Wher - ev - er I may roam.

[illegible]

w/Voc. ad lib (till fade)  
E5 N.C.  
8va-----

\*Tap w/edge of pick.

A5 A#5 B5 C5

*locop*

13 16 13 12 12 13 12 13 12 15 12 15 13 15 12 13 12 14 13 12 12 14 13 14

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line begins with a 'N.C.' (No Chord) instruction and a 'Full-' dynamic marking, followed by a series of eighth notes. The piano accompaniment line starts with an 'E5' instruction and an '8va-' (octave up) marking, followed by a series of eighth notes. The second system continues the vocal line with a 'Full' dynamic marking and the piano accompaniment line with a 'Full' dynamic marking. The piano accompaniment line includes a '6' (sixteenth notes) instruction and a '6' (sixteenth notes) instruction. The score concludes with a 'Full' dynamic marking and a '6' (sixteenth notes) instruction.



The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, providing a harmonic accompaniment. The score is divided into measures by vertical bar lines. Above the top staff, there are several labels: 'P' (Piano) above the first four measures, 'E5' above the fifth measure, 'N.C.' (No Chord) above the sixth measure, and 'A5', 'A#5', 'B5', and 'C5' above the final four measures. The bottom staff contains a series of numbers (12, 13, 14, 15) indicating fingerings or positions for the left hand. The overall style is that of a traditional folk song.

*Begin fade*

N.C.

8va-

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth notes, with some beamed sixteenth notes in the final measure. Below the staff, there are four empty staves. The first of these empty staves contains a sequence of numbers: 16 16 16 16 16 16 16 16 16 16 16 17 17 17 17 17 17 17 17 17 17 19 19 19 19 19 19 19 19 22 22 22 22 22 22 22 22 22 17. These numbers likely represent fret positions for a guitar accompaniment.

The image shows a page from a musical score for Gustav Mahler's 'The Wind'. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line starts with a 'Full-' marking and a 'locò' marking. The piano accompaniment starts with a 'Full-' marking and a 'locò' marking. The score is divided into measures by vertical bar lines. The vocal line has a wavy line indicating a melisma or a long note. The piano accompaniment has a wavy line indicating a melisma or a long note. The score is written in a standard musical notation style.

The second system of musical notation continues the piece. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a '3' below it, indicating a triplet. The second measure is marked 'E5'. The lower staff is in bass clef and contains two measures of music. The first measure has a '12' below it, indicating a 12-measure rest. The second measure is marked 'N.C.' (No Chord). Both staves include various musical notations such as notes, rests, and dynamic markings like 'H' (Harmonics) and 'P' (Piano).



E5 8va----- N.C. A5 A#5 B5 C5

*loco*

N.C.

*trem. bar*

E5 N.C. A5 A#5 B5 C5

8va----- E5 N.C. Fade out

N.C.

1/2 Full Full Full Full

#### Additional Lyrics

2. And the earth becomes my throne,  
I adapt to the unknown.  
Under wandering stars I've grown,  
By myself but not alone.  
I ask no one.  
And my ties are severed clean,  
The less I have, the more I gain.  
Off the beaten path I reign.  
Rover, wanderer, nomad, vagabond,  
Call me what you will. (To Pre-chorus)



# BASS LINE FOR WHEREVER I MAY ROAM

As Recorded by Metallica  
(From the album METALLICA/Elektra Records)

Words and Music by  
James Hetfield and Lars Ulrich

Moderate Rock ♩ = 128  
Half time feel

Intro (Sitar) 10

(end half time feel) A5 A#5 B5 C5

N.C.(E5)  
Bass Fig. 1

A5 A#5 B5 C5

N.C.(E5)

A5 A#5 B5 C5  
(end Bass Fig. 1)

N.C.

(E5)

A5 A#5 B5 C5

N.C.  
Bass Fill 1- - - -



Half time feel

E5

let ring

sl.

F5

H

Em

F5

(Whispered:) And the road be - comes my bride... 1. And the road be - comes my bride... (end Bass Fig. 2)

Bass Fig. 2

let ring

sl.

sl.

1st, 2nd Verses

E5

Bb5

2. See additional lyrics

I have stripped of all but pride, so in her I do con

A5

Bb5

3

fide, and she keeps me sat - is - fied. Gives me all I need.



E5 Bb5

And with dust in throat I crave, on - ly knowl - edge will I save.

The first system of music consists of a vocal line in treble clef and a guitar line in bass clef. The vocal line has a key signature of one sharp (F#) and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The lyrics are "And with dust in throat I crave, on - ly knowl - edge will I save." The guitar line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The fret numbers are 0 0 0 0 0 0 0 0 3 0 1 1 1 1 1 1 1 1 1 1.

G5 Bb5 (end half time feel)

To the game you stay a slave. Rov - er, wan - d'rer,

The second system of music consists of a vocal line in treble clef and a guitar line in bass clef. The vocal line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The lyrics are "To the game you stay a slave. Rov - er, wan - d'rer,". The guitar line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The fret numbers are 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1.

N.C. N.C.(E5)

no - mad, vag - a - bond, call me what you will, yeah!

*sl.*

P.M.-----4

The third system of music consists of a vocal line in treble clef and a guitar line in bass clef. The vocal line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The lyrics are "no - mad, vag - a - bond, call me what you will, yeah!". The guitar line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The fret numbers are 1 1 2 3 5 6 7 7 7 8 7 0 0 0 3 5 1 1 0 0 0 0 1 0 0.

A5 A#5 B5 C5 Pre-chorus F5 E5

Oh. But I'll take my time an - y - where, free to

Bass Fig. 3

The fourth system of music consists of a vocal line in treble clef and a guitar line in bass clef. The vocal line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The lyrics are "Oh. But I'll take my time an - y - where, free to". The guitar line has a key signature of one sharp and a time signature of 4/4. It starts with a whole rest, followed by eighth notes, and ends with a half note. The fret numbers are 5 5 6 6 7 7 8 8 1 1 1 1 1 1 1 1 1 1 1 3 1 1 0 0 0 0 0 0 0 0 0 0.



Half time feel  
Chorus  
A5

G5

To Coda

(end half time feel)

An - y - where I roam, \_\_\_\_\_ where I lay my head is home, - yeah! \_\_\_\_\_

Bass Fig. 4

5 5 3 5 5 3 5 5 3 5 3 5 0 3 3 3 3 3 3 0 3 0 3 3 3 3

w/Bass Fig. 1  
 N.C.(E5)

A5 A#5 B5 C5

w/Bass Fill 1  
 N.C.

Half time feel  
w/Bass Fig. 2  
E5

F5

*D.S. al Coda*

(Whispered:) And the earth be - comes my throne. 2. And the earth be - comes my throne...

Coda Interlude  
N.C.(E5)

1

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a single melodic line in G major, starting on a G4 and ending on a G4. The bottom staff is a single bass line, starting on a G2 and ending on a G2. The melody is a simple, folk-like tune. The bass line consists of a series of eighth notes, mostly on G2 and A2, with some sixteenth notes and a final triplet of eighth notes (G2, A2, B2) in the last measure. The key signature is one sharp (F#), and the time signature is 4/4.



Pre-chorus  
w/Bass Fig. 3  
F5

But I'll take my time an - y - where.. E5 I'm free to speak my mind.

Half time feel  
Chorus  
w/Bass Fig. 4  
A5

And I'll take my find an - y - where. An - y - where I roam,

w/Bass Fill 2  
G5

Guitar solo  
w/Bass Fig. 1  
N.C.(E5)

A5 A#5 B5 C5

where I lay my head is home, - that's where.

Half time feel

N.C.

E5

Bb5

Bass line with fret numbers: 5, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 3, 1, 1, 1, 1, 0, 1, 0, 1, 1, 1, 1

G5

Bb5

(end half time feel) N.C.

Bass line with fret numbers: 3, 3, 3, 3, 0, 3, 3, 3, 0, 1, 1, 1, 1, 0, 1, 0, 1, 1, 1, 0, 1, 1, 2, 3

sl. N.C.(E5)

A5

A#5

B5

C5

N.C.

P.M. - - - - - 4

Bass line with fret numbers: 5, 6, 7, 7, 7, 0, 7, sl. 0, 0, 0, 3, 5, 1, 1, 0, 0, 0, 0, 0, 1, 0, 0, 5, 5, 6, 6, 7, 7, 8, 8, 5

Bass Fill 2

Bass line with fret numbers: 3, 3, 0, 3, 3, 3, 3, 2, 1



Pre-chorus  
F5

But I'll take my time an - y - where. I'm free to speak my mind an - y - where..

E5

Bb5

Half time feel  
Chorus  
A5

And I'll re - de - fine an - y - where. An - y - where I roam, \_\_\_\_\_

G5

C5

where I lay my head is home. \_\_\_\_\_ Carved up - on my stone, \_\_\_\_\_ my

B5

Bb5

(end half time feel) Outro  
N.C. N.C.(E5)

bod - y — lie, — but still I — roam, - yeah - yeah. —



A5 A#5 B5 C5 N.C. (E5)

Wher - ev - er I may roam.

Bass Fig. 5

P.M.:-----4

w/Bkgd. voc. Fig. 1 A5 A#5 B5 C5 w/Bass Fig. 5 (2 times) N.C. (E5)

Wher - ev - er I may roam, roam.

(end Bass Fig. 5)

w/Bkgd. voc. Fig. 1 A5 A#5 B5 C5 N.C. (E5)

Wher - ev - er I may roam.

A5 A#5 B5 C5 w/Bass Fig. 5 & voc. ad lib N.C. (E5) Repeat and fade A5 A#5 B5 C5

Bkgd. voc. Fig. 1

Wher - ev - er I may roam.

#### Additional Lyrics

2. And the earth becomes my throne,  
I adapt to the unknown.  
Under wandering stars I've grown,  
By myself but not alone.  
I ask no one.  
And my ties are severed clean,  
The less I have, the more I gain.  
Off the beaten path I reign.  
Rover, wanderer, nomad, vagabond,  
Call me what you will. (To Pre-chorus)







A5 8va C#5 E5 w/Rhy. Fill 1 Dadd2

Gtr. I 3 3 loco (Gtr. I out) sl.

Gtr. III 3 3 (Gtr. III out) sl.

21/17 19/16 17 16 17 19/16 16 13 14 13 14 (14) 12 11 9

\*Gtr. III indicated to left of slashes in tab.

(end Rhy. Fig. 1)

(cont. in Rhy. Fill 2)

2 6 9 7  
2 6 9 7  
0 4 7 5

12 sl.

1st, 2nd Verses  
1st time w/Rhy. Fill 2  
2nd time w/Fill 1

Gtr. IV F#m F#msus4 F#m E F#m F#msus4 F#m E

1. I lie a wake\_ in the morn - ing light.\_ No one to hold,\_ an-  
2. All through my life,\_ I've been feel - in' down.\_ Search - in' to find,\_ I'm

Gtr. V w/fingers mp clean tone

10 9 (9) 10 9 (9) 10 9

\*Bass plays F# pedal (next 4 bars). Esus4 E \*D Dsus2 D

oth-er sleep - less night.\_ 'Cause it's o - ver now\_ that you've  
lost and\_ not found.\_ There's got\_ to be some - one,

(9) 7 7

\*Bass plays B.

Rhy. Fill 1  
\*Gtr. IV mf let ring-----

0 10 (10) 12 11

\*Kybd. arr. for gtr. Use clean tone.

Rhy. Fill 2  
Gtr. II trem. bar

11 (11) 11 (11) 9 (9)

Fill 1  
8va Gtr. I trem. bar

19 (19)



\*Esus4 E F#m F#msus4 F#m F#msus2 F#m

left me oh so lone - ly. me. }  
Some-one who un - der - stands

(Gtr. V out)

10 9 10 11

\*Bass plays C#.  
Pre-chorus  
\*D D(b5) D \*Esus4 E D D(b5) D Esus4 E (Gtr. IV out)

Oh, I hear... it call - ing. Oh, I hear... it call - ing. Real

Gtr. II  
mf P.M. f

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

\*Bass plays B. \*Bass plays C#.

Chorus  
w/Rhy. Fig. 1 C#5 D5 A5 C#5 E5 F#5 C#5 D5

love. Won't some - bod - y show me? Real love. Is - n't an - y - one

B5 C#5 F#5 C#5 D5 A5 C#5 E5 w/Rhy. Fill 1 Dadd2

true an - y - more? Real love. Won't some - bod - y show me? Real love, \_\_\_\_\_

1. Gtr. solo I  
Gtr. F#m IV E F#m E

oh, where are you? 8va 1/2 loco Full

Gtr. I sl. 1/2 sl. sl. Full (cont. in Fill 1)

2 (14) 14 16 17 (17) 2 (14) 14 19 19 16 17 18

\*Bass plays F# pedal (next 4 bars).



2. Guitar solo II

Gtr. \*F#m IV E F#m

oh, where are you?

Gtr. I

sl.

1/2

Full

1/2

Full

sl.

\*Bass plays F# pedal (next 4 bars).

E Esus4 \*D \*Esus4 E

Full

1/2

Full

Full

1/2

sl.

8va

Full

sl.

sl.

3

3

grad. bend

Full

sl.

sl.

\*Bass plays B.

\*Bass plays C#.

Pre-chorus

\*D

F#m

8va

(Gtr. I out)

Oh, I hear it

Gtr. II

loco

grad. bend

hold bend

Full

Gtr. II

P

pick. slide

\*Bass plays B.

\*Esus4 E D D(b5) D Esus4

29fr. 7fr. G# F# E

(Gtr. IV out)

call ing. Oh, can't you hear it call ing? Real

\*Bass plays C#.



Chorus  
w/Rhy. Fig. 1 (1st 5 bars only)

F#5 C#5 D5 A5 C#5 E5 F#5 C#5 D5 B5 C#5

love. Won't some - bod - y show \_\_\_\_\_ me? Real love. Is n't an - y - one true an - y - more? Real

F#5 C#5 D5 A5 C#5 E. N.C.(D)

love. Won't some - bod - y show \_\_\_\_\_ me? Real love, \_\_\_\_\_ where are you?\_

Gtr. II

*pick slide*

(E) (D) (E) (D)

Oh, real love, \_\_\_\_\_ love, love, love. Real love, where are

Gtr. III

H *pick, slide* *rit.*

(E)

Free time

Gtr. F#m IV

you? \_\_\_\_\_ Oh, where are you? \_\_\_\_\_



As Recorded by Slaughter  
(From the album THE WILD LIFE/Chrysalis Records)

\*Tune down  
one whole step:  
④ = D    ② = C  
③ = G    ① = F

N.C.

Moderately Slow Rock 2/4  
 N.C. F#5 C#5 D5 A5 C#5 E5  
*f* *sl.* *sl.* *sl.* *sl.*  
 T 9 (9) 4 5 (5) 5 4 4 7 (7) 9  
 A  
 B *sl.* *sl.* *sl.* *sl.*

The musical score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. Above the staff, the chords F#5, C#5, D5, B5, C#5, F#5, C#5, and D5 are indicated. The melody in the treble clef consists of eighth and quarter notes, with slurs and slurs (sl.) indicating phrasing. The bass line in the bass clef consists of quarter and eighth notes, with slurs and slurs (sl.) indicating phrasing. The first measure contains the notes F#4, C#4, D4, and B4. The second measure contains the notes C#4, F#4, C#4, and B4. The third measure contains the notes F#4, C#4, D4, and B4. The notes are marked with slurs and slurs (sl.).

Film

1. I lie a - wake in the morn - ing light. (etc.)  
 2. All through my life I've been feel - in' down. (etc.)

Esus4 E D Dsus2 D Esus4 E

2 2 2 2 2 0 0 2 5 2 2 2 2 2 2 2 4 4 4 4 4 4 0 0



F#m

Pre-chorus  
D

(2nd time) Oh, I hear it

Esus4 E D Esus4 E

call - ing, (etc.) (2nd time) Real

Chorus  
F#5 C#5 D5 A5 C#5 E5 F#5 C#5 D5

f love. Won't some - bod - y show me? (etc.)

sl. sl. sl. sl. sl. sl. sl. sl.

B5 C#5 F#5 C#5 D5 A5 C#5 E5

H H

sl. sl. sl. sl. sl.

Dadd2

1. Guitar solo I  
F#m E

sl. sl.

F#m E

2. Guitar solo II  
F#m E

sl. sl. sl.

F#m E Esus4 E D



Esus4 E F#m

4 4 4 4 4 4 0 0 2 2 2 2 2 2 2 2 2 2 2 2 4 2 4 4

Pre-chorus D Esus4 E D Esus4

2 2 2 2 2 2 2 2 4 0 1 2 4 4 5 7 6 5 2 5 5 5 5 4 5 5 6 7

E F#5 C#5 D5 A5 C#5 E5

(7) 9 7 9 (9) 4 5 (5) 5 4 5 4 7 (7) 7

F#5 C#5 D5 B5 C#5 F#5 C#5 D5

9 (9) 4 5 (5) 5 4 2 4 5 4 (4) 7 9 (9) 4 5 (5) 5 4

A5 C#5 E5 N.C.(D) (E)

5 4 7 9 9 6 7 7 5 5 5 5 5 5 5 5 7 7 7 7 7 9 7 6 4 4 6 4

(D) (E) (D)

5 5 5 2 2 5 2 5 5 6 7 7 7 7 7 5 7 7 9 7 5 4 7 5 4 2 5 5 5 2 5 5

Free time F#m

(E) 7 7 7 7 9 (9) (9) (9)



# PROUD MARY

As Recorded by Creedence Clearwater Revival  
(From the album BAYOU COUNTRY/Fantasy Records)

Words and Music by John Fogerty

Moderate Rock ♩ = 116

Rhy. Fig. 1

Intro Gtrs. I & II

C A (G6) C A (G6) C A G F

D5 F D (end Rhy. Fig. 1)

1st, 2nd Verses

Rhy. Fig. 2 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

1. Left a good job in the cit - y, work - in' for the man - ev - 'ry  
2. Cleaned a - lot of plates in Mem - phis, pumped a - lot of pain - down in

night and day, and I nev - er lost one min - ute of sleep - in'  
New Or - leans, but I nev - er saw the good side of a cit - y,

Pre-chorus

A

wor - ry - in' 'bout the way things might have been. Big wheel keep on turn -  
'til I hitched a ride on a riv - er boat green.

Bm w/Fill 1, 1st time; w/Fill 3, 2nd time

in', Proud Mar - y keep on burn - in'. Roll -

Fill 1

Gtr. III

sl. sl. sl. sl.

5 7 7 9 7 9

sl. sl. sl. sl.

Fill 3

Gtr. III

sl. sl. sl. sl.

2 4 3 5 6 7 5

6 7 5 7

sl.



Chorus  
D

in', roll - in', roll - in' on a riv - er.

w/Fill 2

w/Rhy. Fig. 1

6

Guitar solo  
w/Rhy. Fig. 2 (4 times)  
D

sl. H H P H H P H

sl. H

let ring-----

sl. sl. sl. H H

sl. H

sl. A

sl. 2 2 2 0 2 2 0

sl. 2 2 2 0 2 2 0

Fill 2  
Gtr. III

sl. H

sl. H



A Bm

Roll -

Chorus  
w/Rhy. Fig. 2 (2 times) D w/Fill 2

in', roll - in', roll - in' on a riv - er.

3rd Verse  
w/Rhy. Fig. 2 (4 times) D

If you come down to the riv - er, bet your gon-na find some peo -

w/Rhy. Fig. 1 6

ple who live. A - you don't have to wor - ry, 'tho you have no mon - ey,

Pre-chorus A

peo - ple on the riv - er are hap - py to give. Big wheel, a - keep on turn-

Bm w/Fill 4

in', Proud Mar - y keep on burn - in'. Roll -

Out-chorus  
w/Rhy. Fig. 2 (till fade) (w/vocal ad. lib) D w/Fill 2 Play 4 times & fade

in', roll - in', roll - in', on a riv - er. Roll -

Fill 4  
Gtr. III

H sl. sl.

H 2 4 3 5 5 7 5 3 2 5 5 7 5 4



# BASS LINE FOR PROUD MARY

As Recorded by Creedence Clearwater Revival  
(From the album BAYOU COUNTRY/Fantasy Records)

Words and Music by John Fogerty

Moderate Rock ♩ = 116

Intro C A C A C A G F

*mf*

D5 F D

1st-3rd Verses D

1. Left a good job in the cit - y, (etc.)  
2. Cleaned a lot of plates in Mem-phis, (etc.)  
3. If you come down to the riv - er, (etc.)

3rd time to Coda

Pre-chorus A (2nd time) Bm

Big wheel keep on turn in', (etc.) Roll -

Chorus D

in' (etc.)

1.



2. C A C A C A G F

Bass line: 2. C A C A C A G F. The melody consists of eighth notes. The guitar line below shows fret numbers: 5 5 5 5 5 5 | 3 3 5 | 3 3 5 5 | 3 3 5 5 3.

D5 F D Guitar solo D

Bass line: D5 F D. The melody consists of eighth notes. The guitar line below shows fret numbers: 3 3 5 3 5 | 5 5 5 5 | 5 5 5 5 5 | 5 5 5 5 5 | 5 5 5 5 5.

Bass line: Continuation of the eighth-note melody. The guitar line below shows fret numbers: 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5.

A Bm

Bass line: A Bm. The melody consists of eighth notes. The guitar line below shows fret numbers: 5 5 4 5 6 | 7 7 7 7 | 7 7 7 7 7 | 9 9 9 9 | 7 9 9 9 9 9 7.

Chorus D D, C, al Coda

Bass line: Chorus D. The melody consists of eighth notes. The guitar line below shows fret numbers: 5 5 5 5 | 5 5 5 5 5 | 5 5 5 5 5 | 5 5 4 4 5 4 7.

Coda Pre-chorus A Bm

Bass line: Coda Pre-chorus A Bm. The melody consists of eighth notes. The guitar line below shows fret numbers: 7 7 7 7 | 7 7 7 7 8 | 9 9 9 9 | 9 9 9 9 9 9.

Out-chorus D Play 4 times & fade

Bass line: Out-chorus D. The melody consists of eighth notes. The guitar line below shows fret numbers: 5 5 5 5 | 5 5 5 5 5 | 5 5 5 5 5 | 5 5 4 5 7.



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# The Black Crowes





Marc Ford's first day as a Black Crowe got off to a flying start. The former guitarist for Burning Tree arrived early at Chris and

Rich Robinson's Atlanta garage to begin rehearsal for what would become *The Southern Harmony and Musical Companion*, the Crowes' eagerly awaited followup to their multi-platinum debut. The first surprise was that the Robinson brothers had completely rewritten the album they'd sketched out for Ford at the audition a couple of weeks before. The second came as they began working on a new song called "Sting Me." They began the song as a slow ballad, then revved it up to a full tilt rocker. Which was better? Lead singer Chris Robinson began arguing with his younger brother Rich; suddenly Chris' mike stand was arcing through space—directly at Rich. "It hit him right in the head," recalls a still amazed Ford. "So Rich threw his guitar down, lunged across the room, and grabbed Chris by the shoulders, throwing him up against the wall. Glass, candles and books went flying everywhere." Bassist Johnny Colt and drummer Steve Gorman had been through this before, but even they seemed shaken. Meanwhile, Marc Ford stood clutching the gold-topped Les Paul Chris had given

him for Christmas, wondering what in hell was going on. "It was complete insanity," he confesses. "That was my first weekend with the band. So I just figured, 'Okay, this is basically what we have to deal with.'"

"It was a perfect shot," asserts Chris Robinson with a mixture of pride and regret. "God, I thought Rich broke my arm after that, and then of course I stomped upstairs to my bedroom, slammed the door and raged for a while." Thirty minutes later he was downstairs hugging Rich and all was forgiven.

"It's 'cause Chris won't shut up, basically," grumbles Rich, "but it's so superficial, I really don't remember what it was about five minutes later."

"Musically, my baby brother is an enigma," responds Chris with obvious admiration. "But because we're brothers, whatever I want, he's going to do the opposite." He pauses for a moment, then grins sheepishly. "Do Angus and Malcolm beat the crap out of each other like this?"

So are the Crowes the brawling, arrogant bad boys of legend? Well, not exactly. Running a hand through his

hennaed hair, Marc breaks into a gentle, bemused smile. "Chris and Rich are actually fiercely protective of each other. Really, I haven't seen them fight, except for a few words, since that day. Maybe they just did it for my benefit," he muses, adding that "They do seem to have a way of getting to the core of each other's nervous systems, if they need to." There's a thin line between creative friction and self-destructive craziness, but the Robinsons seem to have things under control. "Besides, we knew you needed a headline!" Chris chides.

But the rehearsals were nothing compared to the recording sessions. The Crowes charged into the studio with their brand new material (and new guitarist Ford, hav-

ing replaced Jeff Cease) and proceeded to knock out in a week what it took Def Leppard five years to do. Every cut was done in one or two takes, with songs evolving and mutating, literally up to the moment of recording. "Chris and Rich were counting down the intro to 'Remedy' when they stopped and said, 'Okay, we're changing this part right now' and the rest of the band is going, 'are you serious?!'" Ford became so confused by the rapid-fire changes in songs and parts that "it took all I had to concentrate on where to put my hands and just get through the songs." But the experience was exhilarating, and out of this cre-

ative chaos came a remarkably coherent album that debuted at #1 on the *Billboard* charts. "This whole band is done on a wing and a prayer, really," asserts Ford. "In fact," he insists, "that's the secret to their success. You're really forced to stop thinking about it all so much and just trust your initial instincts to groove. It's not a question of following any trend or trying to be like anybody else. It's about keeping things very alive and on the edge. And it either works magically or it all falls apart. I think it worked out pretty well," he adds with obvious relief. "That's the key to the band."

It's also the key to why those critics who can't get past the bellbottoms and open tunings—and so cavalierly dismiss them as Stones clones—are missing the point. The Crowes are about extending, not copying, the traditions they draw from. They're not just copping a sound but struggling to stay hotwired to the spirit and energy that made all those Stones, Zep, and Free records so resonant to begin with. They're on a crusade of sorts to recapture the spontaneity and risk-taking and bring it crashing into

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by Vic Garbarini





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the present moment.

In jazz, Wynton Marsalis picked up the lost thread of '60s post-bop and carried it forward, as Robert Cray has attempted with the blues. The difference being that Marsalis and Cray are praised, not persecuted, for re-connecting with their traditions and expanding them. "I guess we're just not politically correct," Rich Robinson deadpans.

A few minutes later Marc and I rendezvous with the rest of the band in the lobby of L.A.'s Sunset Marquis. We pile into the group van and head off to the band's first post-album rehearsal for their upcoming world tour. Chris bounces around the van like a bad check. Long hair flowing, jeans featuring more patches than denim, he's the skinniest humanoid on the planet. Also one of the wittiest, he rattles off opinions on everything and everyone, from politics to pop culture, skewering certain bands (usually ones that have knocked the Crowes). Meanwhile, Rich radiates a quiet, smoldering intensity. Talk to them sincerely about their music and they both switch gears into passionate overdrive. The arrogance and defensiveness flash by, but usually as an honest response to attacks on them as "Retro" or the hypocrisy they sense around them. They care desperately about the music they're making—and how they make it.

"Everything on the new album is unconscious," claims Rich. "Sometimes I'm afraid to go back and analyze how I wrote something 'cause I'm afraid I'll start to subconsciously try to repeat some formula, 'How did I write that hit?'" Chris has the same take on the lyrics. Yes, he'll agree, there's a theme running through the new record that revolves around hurt and healing. There are Stings and Illness and Thorns and Disease, countered by the positivism of Salvation, the liberation of "No Speak No Slave," and the transcendence of "My Morning Song." But he prefers to not get too specific, and rightly so. Most great music comes from a place deeper than conscious thought. Something integrates all those elements and transforms craft into something ineffable that can resonate with each person in an individual way. "That's part of the mystery of it all," asserts Chris. "How can you stay real and in touch—and out of your own way? That's the way the Stones wrote 'Sex Drive,' isn't it?" he laughs. It's also the unspoken philosophy that permeates the writing, recording and playing on the new album. Keep that line open to the subconscious so creative surprises and fresh energy can keep flowing, putting craft at the service of something higher. "It's like the difference between spirituality and religion," says Chris. "To me, religion can

be a form of manipulating something personal and sacred, like government does. And in a watered down way, so does the music business. If there's anything that the Black Crowes have nothing to do with, it's manipulation."

sively. "I mean, HELLO!, you *don't* love everybody, get real. Just play some music that takes me somewhere and shutup!" There's more heart than heat in Chris Robinson's diatribes. "During the '60s and early '70s the counterculture,

*"I don't even  
know what  
scales are.  
It's all pretty  
unconscious,  
I just do it  
by feel."*



Seen through the looking glass of the press, the Crowes have often come across as aggressive and touchy. In person, they're certainly opinionated—but not in a negative, mean-spirited way. Unlike many bands who say "correct" things in public, and are bitter behind the scenes, the Crowes' bark is worse than their bite. Chris Robinson flashes a goofy smile as he does his imitation of certain "corporate" bands: "Hi, we're all just so happy that our album's #1 and we just LOVE everybody," he oozes. "Then they're back in their tour buses grumbling about how they hate this or that band, blah blah!" Chris snorts deri-

and even the way you looked, were at least a statement about your values. Our music is nothing but an extension of our lifestyles. As manic and as seemingly desperate as that music is sometimes, that's the way our lives are. It's all there, the ying and yang, the euphoria and the hard times," says Chris. He worried about keeping himself, and his band, in touch with their creative spark—and expects no less from others. "That's why we're afraid to analyze what we're doing too much," he continues earnestly. "What if we start second guessing ourselves too much? 'Uh, how did I write that hit? What's the formula?'" He shud-







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*"If there's anything that the Black Crowes have nothing to do with, it's manipulation."*

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ders. "Look," adds Rich quietly. "The reason Chris gets so defensive—the reason we all do...well," he hesitates, "it's because we're all scared... you know what I'm saying? We're scared of the ultimate..." He shrugs, lost for words. "This music is our baby, we put our souls into it. And then some jaded asshole from the press or some other band says, 'Oh, just a Stones ripoff,' or 'the record Rod Stewart never made.'" He grimaces. "They don't know us or where we're coming from. I didn't even learn that open G tuning from the Stones," claims Rich. The brothers have been trading records for years, everything from Gram Parsons, Otis Rush and Little Feat to Thelonus Monk, and old blues. "When did the Stones ever write a song like 'Black Moon Creeping' or 'No Speak No Slave'?" Good point.

At rehearsal, the instinctive chemistry Marc Ford spoke of kicks in as Rich slides his capo up the neck of his Telecaster a few frets and breaks into the awesome, climbing riff from "No Speak No Slave." The band swings in behind him in perfect synch, John and Steve's elastic rhythmic pocket creates an exquisite tension for the guitarists to play off. Marc Ford kicks in with a dirty, raucous wah-wah solo that lifts the song to a new level. It may sound clichéd, but Ford's replacing Jeff Cease really does echo the Stones replacing Mick Taylor with Ron Wood. But Ford adds Hendrixian fire and Page's angular riffing to Wood's rawness, resulting in a volatile hybrid of blues-rock styles that lends an edge and fullness to Rich's chordal vamps. Still in open G, Rich slips off the capo and slides into the gnarled intro to "Sting Me." Chris grabs the mike and sings "I've got nothing up my sleeve 'cept this heart and a chip on my shoulder," neatly summing up the band's philosophy amidst a roaring wall of sound

as Rich cranks out those Stonesian chords. "Black Moon Creeping"'s ominous chunk n' funk maelstrom owes as much to Lowell George and John Lee Hooker as it does to Led Zep and Keith. Marc and Rich end with a duet solo in different tunings. They pull off the tricky interplay perfectly—even though it's only the second time they've played the passage together. Rich gives me a blank look when I ask about soloing in open tunings. How does he keep track of scales? "I don't even know what scales

are," he shrugs. "It's all pretty unconscious, I just do it by feel." Marc Ford, who plays in standard tuning, adds that "Rich doesn't even know the names of the chords or keys he's playing in. He has to turn around and ask me and Johnny. There's the obvious chords you play in an open key, but Rich always tries to stretch them and get into other, stranger note clusters. It opens up amazing harmonic possibilities for me to weave in and out of," agrees Ford. They end with a soaring rendition of "My Morning Song," all searing slide crescendos and wiry riffs—think of Zep's "When the Levee Breaks" filtered through the Clara Ward Gospel Singers.

Contrary to legend, Mrs. Robinson didn't mix melted down copies of *Exile On Main Street* and *Physical Graffiti* into her sons' baby formula. Chris and Rich grew up in suburban Atlanta, the sons of a '50s singer who weaned them on folk music and country. "He was like a Bobby Darin, Brill Building type who became a real folk purist. Doc Watson and Jimmy Driftwood, Flat and Scruggs—he wouldn't listen to Dylan or the Byrds," says Chris, "that was a bastardization." Saturday mornings at the Robinsons' ranged from "Sly and the Family Stone and Joe Cocker to Vassar Clemons and the Clancy Brothers," recalls Chris. It wasn't until he was 19

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Sweet 16, Why I Sing The Blues, The Thrill Is Gone  
I'll Play The Blues For You, Blues Power, Going Down

that Chris and Rich discovered the Stones, particularly *Exile On Main Street*. "I'd spent the first night of my life on mushrooms, it was about six in the morning, and somebody put on 'Torn and Frayed,'" recalls Chris. "Suddenly I didn't feel so isolated from everything." Having unconsciously digested and integrated the same blues and country records, Robinson felt an odd kinship with the Stones based not on Classic radio, but on shared sources. Rich absorbed a lot of his musical tastes from listening to his older brother's records, but his early inspirations would surprise even his most ardent fans. "The first two records I bought were Prince's *Dirty Mind* and AC/DC's *High Voltage*. When I listen to 'Down Payment Blues,' there's a kind of desperation there that makes you want to gasp for air. That got to me."

Though he became an *Exile* devotee shortly after Chris, Rich still bristles at accusations that the Crowes copped everything from Keith and Co. "Of course the Stones inspired us, along with many other bands. But we didn't copy or steal from them," he asserts. "To me, art is something that comes from inspiration. Well, to certain jaded asshole critics I'd say this: Where do you expect us to get inspiration from—the future? You get it from the past. Are you going to call Dali a rip-off artist because he occasionally painted a landscape?" In fact, the Stones have admitted to slavishly copying their blues heroes note for note in the early days. "People are going to accuse us of theft? Well, let me play you *Exile* or *Let It Bleed* and show you where Keith and Mick took credit for writing 'Love in Vain' and 'Stop Breaking Down.'"

What the Robinsons really loved about the Stones, besides the music, was their attitude. "They didn't just have a career, they had a relationship with people—fans, journalists, whoever." And those open tunings that have pegged Rich as a Keith disciple? "I didn't get into open tunings because of the Stones," he insists. "Keith didn't even invent that tuning. He got it from Ry Cooder, I think. The rumor in the industry is that that opening riff on 'Honky Tonk Women' is actually Ry playing. I got into open G because I heard Nick Drake, this English songwriter, singing 'Pink Moon.' He always seemed to have a place to go lower, and you couldn't do that in regular tuning."

Rich, who just turned 23 the day of our interview, thinks he may do a reverse Keith and "discover" regular tuning when he's 30. "I think in terms of chords and songs, though I do like to play solos sometimes." On the new album, Marc and Rich traded solos on

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"Thorn in My Pride," and on "Hotel Illness" Rich plays both the dobro part and the solo. Which brings us to the touchy question of what happened to Jeff Cease, the original lead guitarist on *Shake Your Moneymaker*. As usual, Rich is characteristically blunt. "Jeff didn't even play some of the stuff on that record. He didn't play any guitars on 'She Talks To Angels.' On a lot of his solos, our engineer and myself showed him what to play." Rich sighs. "After 10 months on tour, he still couldn't play them and we needed him to catch up and it wasn't happening." But what about Cease's comments to the press that implied the Crowes didn't approve of his lifestyle? "Think about that for a minute," counters Rich. "Why'd the Black Crowes kick you out? 'Well, they didn't want me to play basketball.' Come on, what are you talking about? I read that and I wasn't mad, I was just stunned."

"Look," Rich adds wearily, "after 22 months on the road and a half million records sold, I wanted to write another record and play with a guitar player I could work with."

Chris Robinson agrees that "it's all about the songs. *Shake Your Moneymaker* was not that great of a record as far as the playing goes. We were a baby band." The brothers wanted the second record to still reflect where they were coming from while stretching their boundaries. In a sense, the new album's evolution began as soon as they started touring behind *Moneymaker*. "Our first arena show ever was opening for Aerosmith, who were one of our idols. Our manager, Pete, was ecstatic." Rich smirks. "So we got out there and start playing new songs!" Needless to say, Pete was no longer ecstatic. "He was standing on the side of the stage screaming 'Play your damn record!'" Opening later for ZZ Top, the Crowes kicked off with a new tune, "Words You Throw Away," that generally went on for 14 minutes. "And we only had 45 minutes opening for ZZ Top," laughs Rich. "We'd barely get in five songs. But we thought that was so cool—keep it fresh." Their daring paid off in the end. "Words..." eventually was boiled down to a little number called "Remedy," which became the seed for the new album. But the Top tour was also where Chris began to earn his reputation as the Mouth of the South, delivering homilies from onstage about the evils of corporate sponsorship as a Miller Beer logo flapped in the breeze above him. Eventually, the beer suits had them axed from the tour.

"We got along with the band alright, at least at first," asserts Rich. "I was always an AC/DC guy, never a ZZ Top

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fan—the cars and girls in the videos were a bigger image for me.” But at the first sound check Rich spotted Billy Gibbons sitting backstage with just a Les Paul and a slide. “I went, ‘Wow, this guy is fantastic!’ He just had the coolest tone. Then during the show they came out with these big goofy Gibbons and all that sampling. I was a little disappointed, because they can really play, that’s the sad thing.” It wasn’t the beer the Crowes objected to as much as the idea of something they held sacred, their music, being hawked like peanuts under anybody’s logo. The corporatization of rock is a threat to its essence, and they feel it’s time to draw some boundaries. “Here’s a scenario for you,” offers Rich. “A band signs a contract for a million dollars with any label. Now here comes a beer company that offers you 10 million to sponsor your tour. If you take that money you’re greedy anyway, right? So who are you going to show more allegiance to, the guy who brings a million dollars or 10 million dollars to the table? So then you play a show and the head of the beer company comes and brings his kid. You say ‘fuck’ on stage. The guy comes backstage and objects, bad for their image. And so it starts. They begin showing up in the studio. So now, not only do you have your producer and record compa-

ny guy looking over your shoulder, you’ve got Budweiser and Reebok. Soon the Taco Bell guy’ll be there saying, ‘Well, when you use the word “slave” in “No Speak No Slave,” that might offend some people, so take it out.’” It’s called heading down the Slippery Slope. “There’s bands like us and U-2, Mellencamp, Springsteen and others who just aren’t into that,” concludes Rich. “I think like-minded bands need to get together and say ‘Hey, corporate America has taken over every aspect of life and made it suck. It’s halfway taken over music. Let’s stop it where we can.’”

Back on tour, the Crowes either drew raves or were slagged by the critics and some bands for their music, their hair, their bellbottoms, even their shirts. It was the same old counterculture/lifestyle stigmatization. Only this time it wasn’t the establishment on their heels, it was their peers. Chris tends to adopt the “a good offense is the best defense” theory of dealing with slights. “I was backstage at the Allmans saying hello to Gregg, and his girlfriend says, ‘Oh, look, he’s dressed up like the old days.’ And I’m like, ‘No, you’re just dressed up like you don’t know what to be anymore,’” snaps Chris. Then there was the Pink Pop festival in Holland last year. The Crowes took the stage early in the morning. “And

there was Nick Cave, staring at us like we were the foulest wretches on earth,” remembers Chris. “So I said, ‘Well, Nick, have you smelled your *breath* lately?’” Later Chris jumped into the crowd and “slugged this kid for throwing money at me when the lights were out.” And there was the time at the Greek Theatre when Chris noticed a famous rock personality and his manager slumped in their front row seats smirking at each other while the rest of the crowd was on their feet dancing. Chris took a towel off the drum riser, wiped his brow, then threw it at the astonished celebrities, admonishing them to either “Stand up and have a good time like everybody else or take your jaded asses down to the bar and sit there till somebody asks you how long it took to tie your fucking headband on.” They left.

But it was certain heavy metal bands that inspired Chris to the heights of creative revenge (and Southern Harmony), specifically, Junkyard and MSG. “When we opened for MSG, they were there every night yelling, ‘You suck!’ They hated us, man.” So Chris and Johnny, figuring their tormentors were both a bit thick and probably homophobic, added a new twist to their stage show: “Johnny and I would begin rubbing each other all over and I’d hump his leg whenever those guys started on us,” admits Chris. “We figured if one thing was bound to upset them, it was two guys pretending to have sex,” he rolls his eyes and grins. But was this trip necessary? Does he feel his hair-trigger responses were a bit too defensive and overreactive? Could his quick mouth have led him into unnecessary conflicts? Why not ignore them? “I don’t really see it as defensive,” counters Chris. “I see it as maintaining an open forum.” Brother Rich is less certain. “When Chris gets in trouble with other bands, I sometimes think, ‘Why do you have to lower yourself to that? Even if you’re right...’” He grimaces. “It’s silly, but in actuality, he’s scared—just like the rest of us. Because every night we’re putting our asses on the line, and who needs that abuse? Who the hell asked them anyway?”

After almost two years of winning friends and influencing people, the Crowes were ready to head back to the studio with 25 new songs to choose from for their sophomore effort. “I’d been worrying for months about the new songs,” confesses Rich. “Suddenly I said ‘The hell with it, let’s just write a whole other record.’” Amazingly enough, they did just that, keeping only two of their older tunes, “My Morning Song” and “Thorn in My Pride.” It was an astonishingly bold move for a relatively new band facing the industry’s heightened expectations. But that’s pre-

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cisely why they felt compelled to take the leap. The Crowes knew that for them, playing it safe would be a threat to their creative spirit. "See, the first record was about reflecting our influences," says Rich. "This record was totally written by just Chris and I alone in his house, with no music around—nothing. There was no net underneath us. We just knocked it out in two weekends. 'No Speak No Slave' was written in 10 minutes based on that ascending riff. 'Morning Song' was the same thing, but done in a Dallas hotel room one night when we were bored. 'Hotel Illness' was written, literally, the first time Rich played it, as was 'Thorn in My Pride.'"

The Crowes were determined to record their new material in the same spirit of spontaneity and freedom. "On the first record we were told to 'Play it straight.' This time we said, 'Screw you,' we're keeping what we want in terms of arrangements, like on 'Black

Moon Creeping,' our producer wanted to cut that slow passage at the end—we weren't supposed to stray too far. But we said, 'We like it and it stays.'" If some of the songs on *The Southern Harmony*... seem like jams, rest assured, they are. "Thorn" and "Morning" evolved a bit between writing them and the studio. But all the others had only been played three or four times by the band before recording them, usually in one or two takes. Needless to say, there were few overdubs. For Rich, Marc Ford's last minute hookup with the band "was the

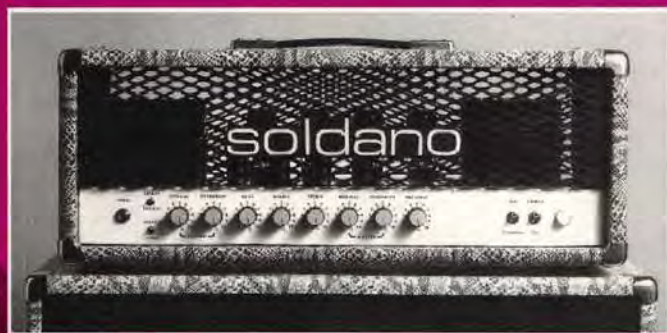
it, 'cause I knew Marc would have it covered." The two would talk briefly about a part, with Rich giving Marc a sense of where he wanted him to go. And Marc did the rest, usually in one take. "Marc's solo in 'No Speak No Slave' was a single take, as was the one in 'Sometimes Salvation.'"

"I like it when two guitarists play complementary parts that make interesting chords and mesh like a wall of sound," says Rich. "Like on 'Black Moon Creeping.' That's me at the end just playing three notes and him playing some weird thing, but it sounds so full." Marc used his Les Paul on most tracks, though for the solos on "No Speak No Slave" and "Remedy" he reverted to his Strat Plus armed with Seymour Duncan pickups. Rich used his Gibson 335 for "Sting Me" and a Gretsch White Falcon for both the intro and slide work on "Morning Song." The rest of the time he switched between a brace of old Les Paul Juniors, vintage Telecasters ("one with a B string bender on it that I used on 'Black Moon Creeping'"), and three Gibson Dove acoustics.

Rich fought for the slower version of "Sting Me," but "our manager was like, 'Come on, if you're going to let me have any say, let's do the fast one.'" The 14-minute opus was chopped into fragments and rearranged as "Remedy." Like many of the Crowes' compositions, "Remedy" features Rich's trademark descending chord patterns. "I remember George, our producer, talking about how when Chris would sing it, it just kept going down," says Rich. "George wanted to change the chord progression but we didn't let him." Some of the slower tunes were written in open b and b<sub>7</sub> tunings Rich says he picked up from Keith's ex-roadie Alan Rogan. Rich sees "Thorn" and "Morning Song" as the two songs on the record that take you on internal journeys, lyrically and musically. "Thorn" has this little Nick

*Continued on page 154*

*"This whole band  
is done on a wing  
and a prayer, really."*



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There's no question that Megadeth have broken new sonic ground with their *Countdown to Extinction* album. Lyrically, songs like the title track, "Symphony of Destruction" and "Ashes in Your Mouth" preach the same old apocalyptic message, but musically, the band

**By Lee Sherman**

has learned that a few strategically placed notes can have more force than a flurry of guitar licks. It's the difference between napalm and a Patriot missile.

Dave Mustaine would probably put a bullet in my head for comparing Megadeth to Metallica, but the band has reached a similar

stage in its evolution. With the lineup solidified (at last!), he now can concentrate on moving speed-metal beyond the narrow

confines of frantic rhythms and frenzied, uncontrol-

lable solos, while at the same time avoiding the clichés that have found their way into heavy metal guitar playing in general.

With this album, Dave "Junior" Ellefson and Marty Friedman have played an increased role

in defining the Megadeth sound, playing counterpoint to Mustaine's patented guitar style, a style that could be credited with launching a new era in heavy metal guitar. Mustaine has been credited with co-producing his records in the past, but even he admits that it was more of an ego-stroke than an actual contribution. This time, though, he worked side by side with Max Norman (who mixed the band's last effort, *Rust in Peace*), doing everything from mike placement to helping to construct solos for Friedman. Dave's approach to guitar, while still rhythmically intense, has gone through a transformation.

"I kind of tend to look at the guitar as being an animate object when it's held, and it's inanimate when it sits there," Mustaine contends. "Most guitar players these days are on this Yngwie kind of thing. Sure, the solo is fast and furious, but it's also mind-

less. Who can hum out a solo that is doing these endless scale runs? I think I still play aggressively, but I know that it's very important when you get to our level to evolve—there's more microscopes on us now. More people are being critical of what we do. So we have to make

sure we are more serious and dedicated to ourselves, because you can get very caught up in playing music for others."

Mustaine's gear has remained the same—his production line King V from Jackson, a VHT power amp, a Bogner preamp, Marshall 300 cabinets, and a Tubeworks preamp for his lead work—but a new component now plays a key role in his sound: the BBE 441, from Barkus Berry Electronics, a delay unit with parametric EQ. "My tone is very simple on this record," says Dave. "I don't want to puncture your eardrums; I want to spank your ears. I thought it couldn't sound that good because it only costs a couple of hundred dollars—it really blew my

**"I don't want to puncture your eardrums; I want to spank your ears."**

mind." On

*Countdown to Extinction*, Megadeth has been able to bridge the gap between melody and aggression. "We paid intense attention to staying within the boundaries of what notes were legal in the scale based on the progression," according to Dave.

As a self-confessed melody freak, Marty played a key role in this process, picking over every single note in every single solo. "I know what every note is going to sound like against any other note as far as harmony, counterpoint and melody go," he explains. "Every note that I play in every solo has been calculated and worked out almost to a fault. I believe in spontaneity in the creative stages, but you can't just stop there. When you get in there, you hone it down and make it something great, instead of just a moment in time. It becomes something that you are going to play live for the next 10 years. You want your solos to be classic."

The roles are well-defined in Megadeth. Marty was actually hired for the band because of his strength as a soloist, and Dave Mustaine pretty much defines the state of the art in thrash guitar, but on this record the two worked closely together on almost all of the solos. "When you take direction, sometimes you can really open up your playing," says Friedman. "It's good to have people around who you can trust when you are creating solos. I like to look at myself as being a somewhat pliable guitarist. I have a very distinct guitar style—no matter what anyone brings up to me, it's going to sound like me



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**MEGADETH**

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just because of the way I phrase it."

For the first time on a Megadeth record, Dave "Junior" Ellefson's bass actually sounds like a bass. In the past, he doubled the rhythm guitar, a typical thrash ploy intended to provide more attack. This time out, he played a more traditional role, providing the glue between the rhythmic thrust of the drums and the melody of the guitars. Because of this, you can hear his

**"Everything is gelling now. It's not so much like there's hornets in your brain when you listen to a Megadeth record."**

playing much more distinctly than you could in the past. "It's the biggest contribution that I've been allowed to make," says Junior. "I've always had a problem being heard. I'd end up recording with a ton of top end just to try to cut through the guitars." Ellefson worked hard on the new album to come up with bass lines that played off what the others were doing. The end result is that his playing is not only cleaner, but more varied. "The song, 'Ashes In Your Mouth,' has a lot of different breaks in it," he explains. "In the chorus, the drums are playing a double-time beat, the guitars are playing the main riff, the vocals are following the guitar part, and the bass is doing a real simple double-picking descending line. We're each playing different parts and it's really distinctive."

Another example of the way Megadeth has broken things up is the new album's "Psychotron." "Nick's kick drum and my bass line are syncopated to lock up with each other," says Junior. "We're laying down a groove and hitting on the opposite hit from what the rhythm guitars are doing."

The enhanced clarity in Megadeth's sound is due both to the way the songs were constructed and the way the album was recorded. "Everything is gelling now," says Mustaine. "It's not so much like there's hornets in your brain when you listen to a Megadeth record." The decision to record the album on a 48-track digital deck left the band completely naked in the studio. "There's no second guesses," says Marty. "Everything has to be perfect. It made us very conscious of what we were doing, and it was kind of stressful." There were also technical benefits to recording this way, like the random access that just isn't possible with analog recording. "Max was able to just window up the number of frames that were necessary to drop the part right in. It eliminated the human error of the engineer not being able to punch in and punch out of record mode immediately," says Junior.

Thrash groups used to revel in the raw sound of home-brewed demo tapes, but Megadeth has managed to incorporate

more melody and a cleaner sound without losing the visceral impact the band is known for. The hard edges of digital recording somehow suit Megadeth. "I don't agree with the idea that mistakes give it attitude," says Junior. "You've got the resources to make it perfect, so why not do it?" According to Mustaine, the sound of the record owes much to new producer Max Norman. "For the most part, Marty and Max were responsible for making things sonically correct. The timing was me."

The secret to the band's new sound was the marrying of a pure sound with effects. Unlike other bands, who clutter up their sound with signal processing, Megadeth relied primarily on mike placement and proper EQ. "If it's not broken, don't fix it," is Mustaine's way of putting it.



Mark Leiloha/Speed Of Sound

If there appears to be a new togetherness in Megadeth, you're right, there is. "It's now becoming more of a band," says Junior. "Dave had a real clear idea of what he wanted to do with Megadeth when he started. I don't think Dave has trusted the other members to have input because, frankly, he didn't have any idea of how long they were going to be around." Now that the lineup has settled on Dave, Junior, Marty and drummer Nick Menza, Megadeth is beginning to live up to the boasts of the band's founder. "This is what the other album would've been if we would've worked harder on it," explains Marty. "It's much more focused, and everything makes a lot more sense. We've grown up as a unit. We're using the best

of all four personalities and coming in with all guns blazing."

One reason for their unity can be found in the band's decision a few years back to undergo group therapy in the truest sense of the term. Once a week, the four members of Megadeth, their manager and a counselor get together to air their differences. "It's an open forum where we talk about whatever's going on in our lives," says Marty. "It's family communication day. If we have a problem, we'll get it out in the open and solve it before it becomes a bigger problem. Bands think that just because you're friends, you have an open line of communication, but it has to go deeper than that." Part of the motivation is Megadeth's determination not to let personal problems destroy an explosive musical chemistry. The drug and alcohol binges that threatened to rip the band apart are now history. As is, hopefully, the instability of the group. "There's not that much crap coming out anymore," says Junior. "These days it's more about innovation, and each of us challenging ourselves to become better people so we can start forging ahead."

"People say that it's anti-breakup therapy," says Mustaine, "but it's not. It's just giving us tools to communicate with people outside of ourselves. We can either work together and rewrite history or we can let egos get in the way. We started making it, we lost it all, and then we got it together. We're doing it totally backwards. It's challenging to get to know ourselves better. It's helped us to trust one another and learn that we can agree to disagree."

Mustaine is revered for his axe prowess, but this guitar god never even practices. Whether it's sky-diving, participating in group therapy or fatherhood, he believes it's more important to improve yourself as a person. Do that, and the musicianship will surely follow. "Outside of my life as a guitar player, I have a life," he says. "If I was stuck in the guitar world where all I did was sit in my room, smoke dope and play guitar, I wouldn't be able to make music that people can relate to. Some people sit on the sidelines, but I participate in life. I used to just exist, but now I live."

Megadeth remains, along with Metallica, Anthrax, Slayer and a precious few others, the voice of America's disaffected youth. No matter how far they advance on a musical level, this band will always stay true to the speed-metal ethos. "We're like the heavy metal marines," says Dave. "We get in there, we adapt and we improvise. A lot of times you have to get down in the trenches with everyone else. They say there's no atheists in a foxhole, and I truly believe that. The Indians used to put their ear to the ground. Unless you stay close to the street, you're not going to be able to say anything that people can relate to." ■



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Mark Leiloha/Speed Of Sound



# FAITH NO MORE

by  
Lee  
Sherman

Three years ago, when *The Real Thing* began its ascent to the top of the album charts, bands like Faith No More were the exception; today they are the rule. So what does the band that brought heavy metal kicking and screaming into a new decade do for an encore? Sacrilegious as usual, they break their own rules. You won't find any funk-metal on *Angel Dust*, the San Francisco band's latest—at least you won't be able to label it as such. Labels are something that this band has consistently tried to avoid, but without them, FNM's music has always been pretty difficult to describe to the uninitiated. That should change with *Angel Dust*. Though not all that radical a departure from the band's previous work, Faith No More has finally managed to fuse their catholic influences—from retrograde metal, contemporary funk, world music and punk—into a cohesive whole. The result is an album that, ironically enough, has a damn good chance of spawning more than one hit single. However, Faith No More knows from experience that it takes more than a great record to have success, and with that in mind, they've headed out on a series of summer concert dates with Metallica and Guns N' Roses.

Pete Cronin/Photofeatures



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**IT** isn't only the band's influences that are coming together. While the majority of the songs are still written by the group's core of Mike "Puffy" Bordin on drums, Roddy Bottum on keyboards and Billy Gould on bass (the original threesome that formed Faith No More back in 1982), guitarist Jim Martin and singer Mike Patton are starting to play greater roles: One is the band's devil, the other the band's angel. But, like most things with Faith No More, it isn't always clear which is which.

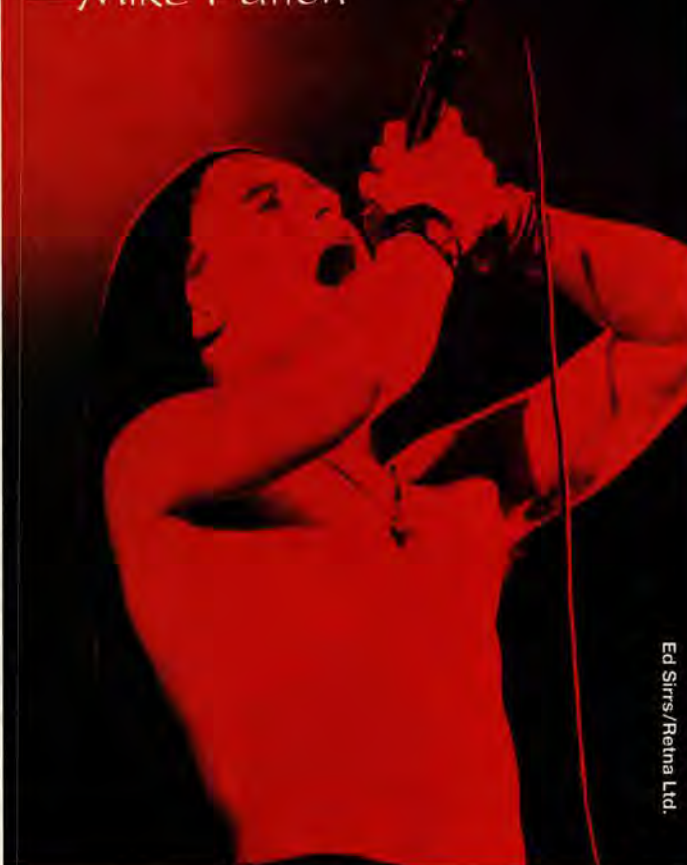
Jim is Faith No More's necessary evil, an unreconstructed heavy metal guitar freak in a band of musical experimenters. His guitar playing in Faith No More, while not technically spectacular, is a textbook example of playing the right thing at the right time. If you already think of him as a throwback to the '70s, his work on *Angel Dust* will both amuse and surprise you. Martin's trademark power riffs are still present in spades, but he also gets the opportunity to tread on new ground.

With his lyrics, his many vocal styles and his onstage antics, Mike Patton makes an already weird band even weirder. He's been given a wide berth on this record, but he still manages to save his more scatological references for his other band, Mr. Bungle. Patton is now an integral part of Faith No More. (Suffice it to say that no one ever asks about Chuck Mosely any more.)

It's been worth the wait, though fans could easily have lost faith waiting for *Angel Dust* to appear. After nearly two years on the road, the band took some much needed time to recuperate and write songs for the new record. Time off was short-lived. FNM began to feel a lot of pressure from their management and record company to complete the follow-up to *The Real Thing*—pressure that eventually resulted in in-fighting. Of course, this was nothing new for FNM, and as usual, it had a positive effect on the music. Jim's work on *Angel Dust* started with an argument and ended with some of his most unique guitar parts yet. (To understand how this could occur, one needs to know something about the way this band writes songs. Other bands may jam, but FNM exchanges demo

*"We give each other lots and lots of trouble. We all believe that everyone deserves equal torment, except for Jim."*

*—Mike Patton*



Ed Stris/Reina Ltd.

tapes. Former frontman Chuck Mosely lived in Los Angeles while the rest of the group was in the Bay Area, and used to write his lyrics to the music that would arrive in his mailbox. When Mike Patton first came aboard, he did something similar, even though he was living with Puffy at the time.) Jim has always prepared his guitar parts on his own and sent them back to the band for approval. "They weren't really satisfied with some of the things that I was coming up with for their songs," says Jim of this recent effort. "I think that was the pressure showing, because I thought the parts were fine."

It won't be surprising to anyone who's followed this band to hear that Patton's view is almost 180 degrees away from Jim's. "It sounded like Guitar Center," the singer recalls, "somebody playing just to get themselves off. It came together after some primitive intimidation tactics. It's kind of the way we coexist with each other. We give each other lots and lots of trouble. We all believe that everyone

deserves equal torment, except for Jim."

By his own admission, this time Jim was going beyond his established role in the band—his requisite heavy guitar riffs—but just as there's more to Mike than funk, Jim's talents stretch beyond power chords. "I was trying to enhance the songs," he explains. "I was trying to add another dimension. Sometimes it was more melodic, sometimes it was other things." He maintains that the parts that ended up on the record were nearly identical to those original parts after all. "It really pissed me off," he says. "I don't think the difference between the parts they wanted me to play and the parts I played was enough of a difference to affect our careers. It seems like they wind up the bass player and the drummer. For example, after we did the demo tape, management said, 'I hope nobody's buying any houses!' And they knew they were," he laughs. "People get worried about what other people think. I think it makes the band more conservative. They start worrying about writing radio songs and that kind of shit. We're in a position where we ought to do the wildest shit we can." The Sabbath-y "Jizzlobber," a song Jim wrote almost entirely by himself, is both the heaviest thing on *Angel Dust* and one of the strangest.

Part of the pressure was due to rumors that the band was way behind schedule in recording the new album. According to Jim, FNM has never operated on any kind of a schedule, and never will. "I think the problem was our last publicist leaking things out to the press that we were going to be in the studio at a certain time regardless of when we were going in, so it seemed like we were backed up. They wanted us to start writing songs right after we got off tour last time. They were putting a lot of pressure on our bass player. They were telling him that if we got a song out by summer, which was *last* summer, that it would be the biggest record ever. He's kind of gullible that way."

Jim grew up in Hayward, California, a quiet little town occasionally livened up by the sound of roaring motorcycles. It isn't any wonder that the guitarist was attracted early on to heavy metal. The first record he ever bought was Black Sabbath's debut, and the first thing he





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learned to play was the riff in "Iron Man." His first guitar was a Japanese-made Epiphone, which he played through a Yamaha 50-watt amplifier. Later, he graduated to a Fender Stratocaster and Marshall amp, the definitive metal set-up ever since Hendrix reached for the skies. A child of the '70s, Jim has fond memories of 8-track tapes by Hendrix, Led Zeppelin, Pink Floyd and UFO. Newer guitar players like Eddie Van Halen, Steve Vai and Yngwie Malmsteen have had next to no affect on Jim. He admits that the last album he bought was *Bridge of Sighs* by Robin Trower.

Martin's influences aren't always apparent in the diverse sound of Faith No More, but traces of Jimmy Page can be heard on the new track, "Be Aggressive." Jim's own more aggressive use of his wah-wah pedal on both "Be Aggressive" and "Crack Hitler" provides even more of a throw-back to the '70s. "You can hear it on *The Real Thing* as well, but it's not as blatant," he says. "I'm using it as a filter. It lends a certain effect to the harmonics."

Indeed, the wah-wah pedal

Mark Leialoha/Speed Of Sound



**"A lot of the songs had nothing to do with me. I thought they sounded better without me playing." —Jim Martin**

has become Jim's secret weapon. "On some of the other songs I'm using it too, but not in such a '70s fashion. I just have it wide open and it gives it a whole different sound." His current favorite guitar is a 1979 Flying V that's been broken three times. He's also got another Flying V that he uses as a backup and a Gibson Les Paul Deluxe. A longtime Marshall man, Jim switched to a Mesa/Boogie amplifier last year when the tubes went out and he couldn't get the sound he wanted out of the replacements. "It's good, because you can dial it in any way you want," he says. "It's got a graphic EQ with a hundred knobs on it. I usually like to keep things simple. With my old Marshall, I'd just turn up all the knobs and it'd sound great."

Martin takes a similarly old-fashioned view toward effects, relying primarily on his Morley Power Wah Fuzz. His guitar sound was established years ago, almost by accident, and it isn't likely to change that much. Occasionally, he'll experiment with compressor, delay or vibra-

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to units. He also relies on his whammy bar, especially in live performance where he gets more of an opportunity to solo. "After I got my Strat, I got really used to the whammy bar," says Jim. "Every guitar I got after that had to have a whammy bar on it. I don't use it all that much, but I like to have it there." Due to the versatility of Faith No More's music, Jim requires different guitars for different songs. He uses a Les Paul on "Be Aggressive," and a Strat on "RV" to get a country twang. Those who think of Jim as the ultimate heavy metal guitarist may be surprised to

learn that he also plays banjo and mandolin. In fact, one song which prominently features his mandolin playing nearly found its way onto *Angel Dust*. Close, but no cigar.

Jim's role as lead guitarist has expanded on the new album, oddly enough because it was the only way he could fit into the songs his compatriots were coming up with. "A lot of the songs had nothing to do with me," he says. "I thought they sounded better without me playing."

Martin's lead playing was a key ingredient in the band's hit, "Epic," but he gets very little room to stretch out in Faith No More. "That happened in the studio as well. I was just noodling around on the demo and there was one little part at the beginning of the solo that grabbed me. Sometimes that's all it takes." On "Be Aggressive," Jim takes a rare extended break. "I was surprised that I was allowed to go on as long as I did," he says. "The band doesn't really like guitar solos that much. It was a part of the song where it really belonged, but that hasn't stopped the band from chopping a guitar solo apart in the past." Normally, Jim prefers to work out his parts well in advance, as on the first album's "Introduce Yourself," where he constructed a dual guitar solo in the manner of Thin Lizzy, playing both parts himself. This time out, the opportunity to play a solo came as a surprise, so he came up with three different impromptu takes that were edited together.

Jim's relationship with the rest of the guys in Faith No More is best described as adversarial. His parts for the new record, as on all the others, were written separately and grafted onto the songs. "My songwriting procedure is: I get together with my friends, party for a while, drink a bunch of beers, jam and have fun, and I record it," he explains. "I

"I don't think the difference between the parts they wanted me to play and the parts I played was enough of a difference to affect our careers."

Jeffrey Mayer

then go back and listen to the tape, and pick riffs out that would be good for songs. Very little of what I write is actually appropriate for Faith No More. When I write a song for the band, I write most, if not all, the parts. Mike Patton writes the lyrics—he's pretty good at doing what he does. I have to tell everyone else what to play. They're very open to what I have to tell them. I like it when they write stuff to my songs. When it works out, it's great, but they don't really know how to write songs from a guitar point of view; they're used to writing songs from a bass, drums and keyboard point of view."

Established groups like Van Halen are known for never setting foot in the studio at the same time, but they at least put up a facade of brotherhood; after all, two of them are brothers. Jim, a loner by nature, probably would do things this way even if it weren't for arguments. "I rehearsed very little with the band," he says. "I feel like I can do a lot better on my own with the tape. When I'm here with the band, I'm pretty much there for their sake. I don't feel like I should ask the band to play songs over and over again so that I can figure out what the hell I'm going to play. That's where some of the problems came in, because I was figuring out stuff on my own and they weren't hearing it, so when I came in and played it, they weren't used to it."

Dissatisfied with the guitar sound on Faith No More's first two albums, Jim did his research for *The Real Thing*. "I sat in Rick Rubin's studio while he was recording Wolfsbane. There's certain aspects of the sound he gets that I like. I talked to James Hetfield to see how he got his guitar sounds. Most of what they do is mike placement. What I learned from these folks is that you keep experimenting with things until you get what you like. Matt Wallace never paid much



## "A Band Needs To Evolve..."

Joey Allen of Warrant

Many musicians would be content to play it safe once they've achieved multi-platinum status by staying with the same style that got them there. Not Warrant. Their new album, "Dog Eat Dog" displays "a more serious, more lyrical, more mature" side of the band that will definitely impress those who have

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## JIM MARTIN & MIKE PATTON

attention to getting a good guitar sound—he stuck the mikes on there and that was it."

Jim credits the improved sound on the new album to continued movement down this path: "Matt liked to record drums in a big room with a lot of ambient mikes. This time we recorded them in a drier, more controllable way, with a lot of close-miking. I think that had a lot to do with it. You can hear the drums a lot better without having to really crank them up. If you think about it, a lot of records you listen to today, the kick drum sounds like a snap. On this one, you can hear the bass drum more."

For a totally different take on why it took so long to deliver the new Faith No More album, you only have to talk to another member of Faith No More. Contrary to what Jim says, Mike Patton says the band was too insulated to feel any pressure. "We didn't feel any pressure at all about following up the last record," Patton claims. "We were really confident. The record company was leaving us alone and it was kind of quiet. Little did we know that there was a lot of panic bubbling under the surface. They'd be happier if we delivered a record just like our last record." While Jim expresses concern that the songs on *Angel Dust* sound too much alike and too much like what is expected of the band, Mike

thinks they've done exactly what they wanted to do. Part of the reason for the disagreement may be the lack of straightforward rock songs on this album. "They said there's too much *gratuitous sampling*, and they thought that would affect those poor little rockers' ears," says Mike. "They were concerned that it wasn't commercial enough."

Faith No More has never been easy to categorize, now even less so when their various influences have coalesced into a more distinctive sound, as they have on *Angel Dust*. "They said we can't go to alternative radio because 'you guys are a *failed alternative band*,'" recounts Mike, relishing the thought of making life difficult for his record company. "I think the element of danger is a beautiful thing. I think it's great that these record company assholes are worried about making the next house payment. I think it was something they were afraid to deal with."

And then there was the rumor that Patton was leaving the band to rejoin his buddies in Mr. Bungle. Jim claims they never took that possibility seriously, but given Mike's public statements indicating his disillusionment with the way FNM operates, it definitely put pressure on the band. "The people that were the most worried about it were the record company and the management," according to Jim. "I don't even try to figure out their

end of things."

In some ways, the band has gotten even further far out on *Angel Dust*, as evidenced on the hilarious song, "RV," a song that is clearly a vehicle for Patton's twisted world-view. Then there's their decision to cover the theme from *Midnight Cowboy* because bassist Billy Gould had some sort of perverse attraction to the movie's storyline!

"We didn't want to make the same record and we all knew that," says Mike. "We've explored more extremes and we've gotten a lot better at executing those extremes." The approach this time was to eliminate as many hyphens from descriptions of the band as was humanly possible. "There was one that really pissed us off: funk-metal. That's one thing that really ate a hole in our stomachs," Mike says. Except for Jim, of course. "I think it was accurate, because I was playing a metal guitar style and Bill was playing funky bass," Martin states. "We played exactly what we wanted to play, but because we all feel the same way about that," insists Mike, "this album sounds the way it does. There are still funk-based grooves, but I think it would be harder for someone to [tag it funk-metal.]"

Whether you side with Jim or Mike, the real story is that Faith No More have made a record that both of them can be



**NORMAL BIAS**



**HIGH BIAS**



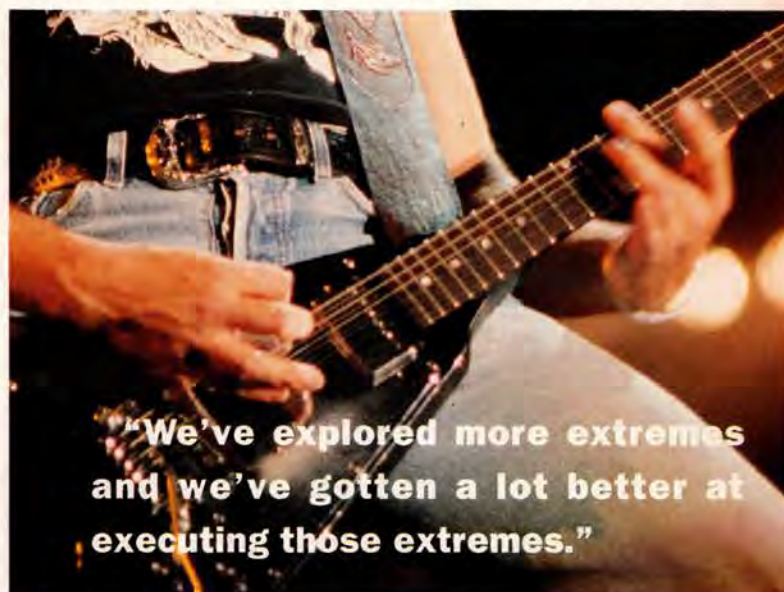
proud of. In any case, the band is sick and tired of the songs on *The Real Thing* after playing them on the road for the better part of two years. Jim says it didn't really hit him until the band made it to South America. For Mike, "It's very hard to be objective about *The Real Thing*. How can you not end up despising it? It's very mechanical to play those songs. There was a period of time when I was really happy with it, but I think we lived a little too long with those things." Mike, like Jim, is also somewhat of an outsider. He's been criticized by some people for his decision to stay active with Mr. Bungle, the band he was in before Faith No More. Those folks needn't worry though—he's got enough nervous energy for 10 groups. "I think it would be easy for people to have a problem with me, because to them, I'm scum for doing what I'm doing," says Mike. "I'm an adulterous slut. It's real simple to me. It's not a concept, it's not a way of living; it's like taking a shit."

Patton, the baby of the band (and that's meant in a good way!), was a fresh-faced kid from a small town when he first joined Faith No More, moving into Puffy's flat in San Francisco. For *The Real Thing*, his first album with FNM, he wrote his lyrics while listening to tapes of the songs composed by the other members. These days, he's a much more

essential part of the group, and he was there writing songs from the beginning. "When you're there with it from the beginning, there's more of a connection," he says. "When you're just writing words to a tape, you end up pressing rewind a lot." Being thrust into an existing situation where the other players have been playing with each other for nearly a decade wasn't easy for the singer at first, and despite his experience as the leader of his own group, it took some time before he was ready to properly express himself. "I've had no choice but to become comfortable," says Mike. "It was either that or choke on your own vomit."

Patton has learned that if you want to get very far in Faith No More, you've got to fight for what you believe in. "I'm making myself more vocal," he says. "I've

spent more time and there's certain things I hear the band doing and it's great if they can do it. I wrote a song for this record entirely by myself, 'Malpractice.' When I first joined the



**"We've explored more extremes and we've gotten a lot better at executing those extremes."**

band, things were a little foreign to me because I was coming from a background that wasn't very song-oriented. I don't know how to write a pop song. The way I write is very skippy and very irritating."



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Those who think of Patton as the group's funk specialist will be surprised to learn that "Malpractice" is one of the most heavy metal tunes on *Angel Dust*, a perfect showcase, in fact, for Jim's crunching riffs. Unlike Jim, Mike didn't grow up obsessed with music. And unlike the others, he never submitted to any music lessons. He doesn't even play any instruments, though he uses a rack with a guitar effects processor onstage with Mr. Bungle. "It's just for freaking out," he says. So then what is he doing in *GUITAR*? Patton's songwriting is unusual but effective in bringing in different influences from rap, pop, metal and avant-garde music. He takes a literary approach to the lyrics, and has been

scrawling out words as long as he can remember, but he says he doesn't have any intentions to write anything other than songs. "I can't stick with one idea or concept for longer than five minutes, so songs are perfect."

Many of Faith No More's songs are character sketches, where Mike acts out the part of some tortured soul. He changes roles as easily as Jim changes guitars. The way he writes lyrics is, to say the least, unconventional. "I got one entire song from fortune cookies ('Land of Sunshine')." On another one, I took words from different Frank Sinatra songs and pasted them together. Another one, I was just driving around and there was a piece of paper on the ground, so I stole

it." Whether he's rapping or singing, Patton uses his voice as a musical instrument. For him, the sounds he is making are as important as the words, maybe even more so. His favorite singers are Elton John, Diamanda Galas, Chet Baker, and John Tardy from *Obituary* ("up until this last record he didn't even say words, he just made guttural sounds"). He also cites No Means No and the Residents as influences. "You gotta steal from all the people you listen to," explains Mike. "I wouldn't even learn words to songs, just phonetics. That to me is way more important." But Patton's no purist when it comes to tone. "I used a bullhorn, I used distortion. It just helps bring out an extreme. I don't care what it takes. If I can't do it with my voice, I'll use something else." On "Crack Hitler," he used a compressor which makes him sound as if his head is being squeezed in a vise. If his singing on *The Real Thing* was innovative, what he's done on *Angel Dust* is mind-blowing. From the rap dementia of "Land of Sunshine," his muttering on "RV," and the drone of "Jizzlobber" to the melodic pop of "Everything's Ruined" and "A Small Victory," Mike is the man of a thousand voices. As the group's singer, he's also the most visible guy in the band, and his boyish looks have turned him into something of a reluctant pin-up boy. "Puffy's the only guy who's jealous," says Patton. "All drummers want to be singers. I think it's a myth that the singer needs to be the focus. Bands perpetuate that myth. With somebody like Sebastian Bach it makes sense. Look at him. He could be in an Avon ad."

For all his attempts to be taken seriously as a musician, Patton does get his share of rampaging teenage girls trying to rip his clothes off. "It all comes down to what your mother taught you," he says. "It's not a comfortable thing to deal with. I try to avoid it as much as I can. Put down the tape recorder and let's go have a burrito."

Patton uses pop culture as a weapon. In his eyes, just about the worst thing you can be is politically correct. "If you were asking my opinions on the Rodney King case and I pulled out a Twinkie and started talking about *Days of Our Lives*, it would really freak you out," he says. This is the man whose idea it was to bring in cheerleaders for the chorus of "Be Aggressive," drawing the line between the in-your-face urban angst of rap and the bottled up anxiety of the average suburban town, like Eureka, CA, where he grew up. Nowhere is this more apparent than on "RV," a Tom Waits-like tribute to white trash middle America. "It's about a slob sitting around who doesn't do anything," says Mike. "I kind of identify with it." 

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"I have already acquired abilities I never dreamed of having 2 years ago, as well as an overall zest for music. You've really made a difference in my life." M.G., piano, Germany

"I wish I could have had this 30 years ago!" R.B., voice

"It feels like I'm singing and playing 'my' notes instead of 'somebody else's' notes—like music is more 'my own.' Improved delivery because of being able to make more natural music." L.H., voice/guitar

"After just a few minutes of your instructions, I could locate an F# by ear—even when it was hidden in a group of several tones!" G.B., synthesizer

"When I heard the first tape I could hear the pitch color differences Mr. Burge described. At first I thought it might be my synthesizer, so I tried other synthesizers. I could still hear the differences."

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"The life and breath of feeling part of what we play can be more fully experienced through this knowledge of Perfect Pitch." D.S., piano

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"Someone played a D major chord and I recognized it straight away."

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"I hear a song on the radio and I know what they're doing without my bass guitar."

"My improvisations have improved. I feel more in control of what I'm doing." I.F.B., Costa Rica

"Although I was at first skeptical, I am now awed." R.H., sax

"A few days after starting the course the music did seem more colorful and vibrant." J.P., guitar, Australia

"Last Tuesday night in rehearsal I was listening to the soloist play and I recognized F#. I was so excited that I nearly jumped and down..."

"The information I received was worth more to me than most of the instruction I had received up to that point. Everyone who plays must know about this." J.T., guitar

"I never before thought it was possible to obtain Perfect Pitch, but now I know it is." T.S., piano

"I began to transcribe Queensryche *Silent Lucidity*. It seemed simple. I forgot about it until I happened to be in a music store and saw a \$25 book with the song in it. It was transcribed totally wrong from the way I figured it out."

"Then I picked up the latest *Guitar for the Practicing Musician*. It was exactly the way I transcribed it months ago. Let's say that I grinned like a little kid with candy." D.O., guitar

"It all boils down to taking the time to listen." M.B., piano

"This is absolutely what I have been searching for." D.F., piano

"It's strange how some things that seem so hard are so simple." D.W., flute

"I can listen to a song and still hear it hours later in my mind."

"I'm able to play things I hear in my head a lot faster than ever before. Before I started the course, I could barely do it." J.W., guitar, keyboards

"It's like hearing in a whole new dimension." L.S., guitar

"It's so simple it's ridiculous." M.P., guitar

"Mr. Burge has given me the key to what I once considered a closed door." D.H., Ph.D., voice/piano professor

"Perfect Pitch is an invaluable asset in my musical career. I feel if every musician could hear as I do, they would realize how useful it is and how delightful." H.M., voice

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# Tim Kelly/SLAUGHTER

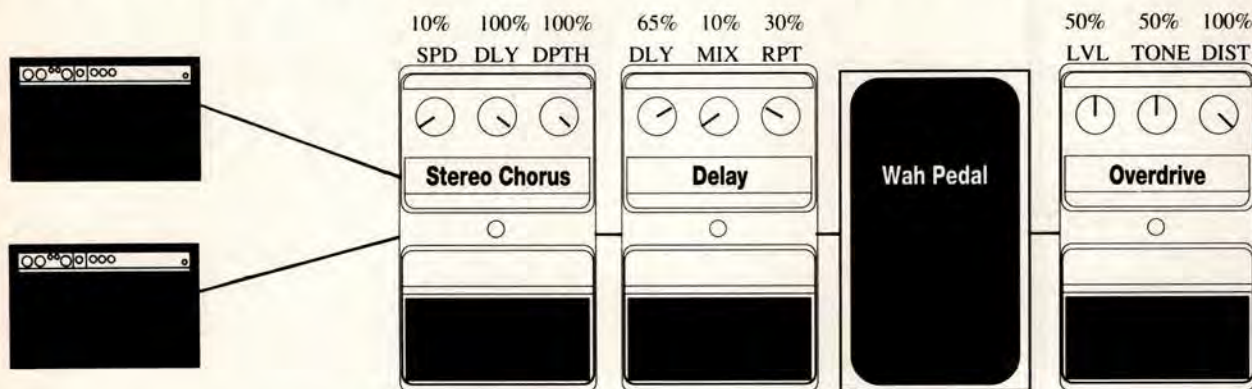
The latest Slaughter album, *The Wild Life*, has almost as many guitar sounds and effects as it does songs. Even the first song, "Reach For the Sky," starts with a heavily flanged bass, and the guitar goes through four different effects. The album credits Digitech, T.C. Electronics and Zoom for effects and Seymour Duncan pickups, and I've seen Tim Kelly pictured with Robin guitars.

If you're going to try to play through

this entire album, you'll need at least the following effects: a distortion pedal, maybe even two—one metal type, and one overdrive for the milder distortions. You'll need a wah-wah pedal, a flanger, a delay and a stereo chorus. Some of the songs will require plenty of amp reverb. If you're one of those lucky enough to have a programmable multi-effects unit, you're going to be lucky to use less than 14 presets just for different

tones, as well as effects.

The setup shown below should get you through several of the songs. The overdrive tone will have to be tweaked a bit for each different song. The delay shown is set very weak for songs like "The Wild Life." The stereo chorus is set for the doubling type effect used on most of the guitar solos throughout the album, and the wah is used mostly on the solos as well. 🎸



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## ROCK CLIMBING

Continued from page 22

letters from consumers thinking that people just use our strings because we pay them. And the bottom line is: we don't pay anybody. All the artists use our product simply because they want to use the best. I don't force anybody to stay on the roster; our agreements say that they can bail out any time they want. So, I think the word, "endorsee" has turned into "payola." People do get paid to play with some of the more expensive equipment, and I've heard it's already come into the string world. We've already had a couple of people say they'd use our product if we'd pay them. I told them to have a nice day.

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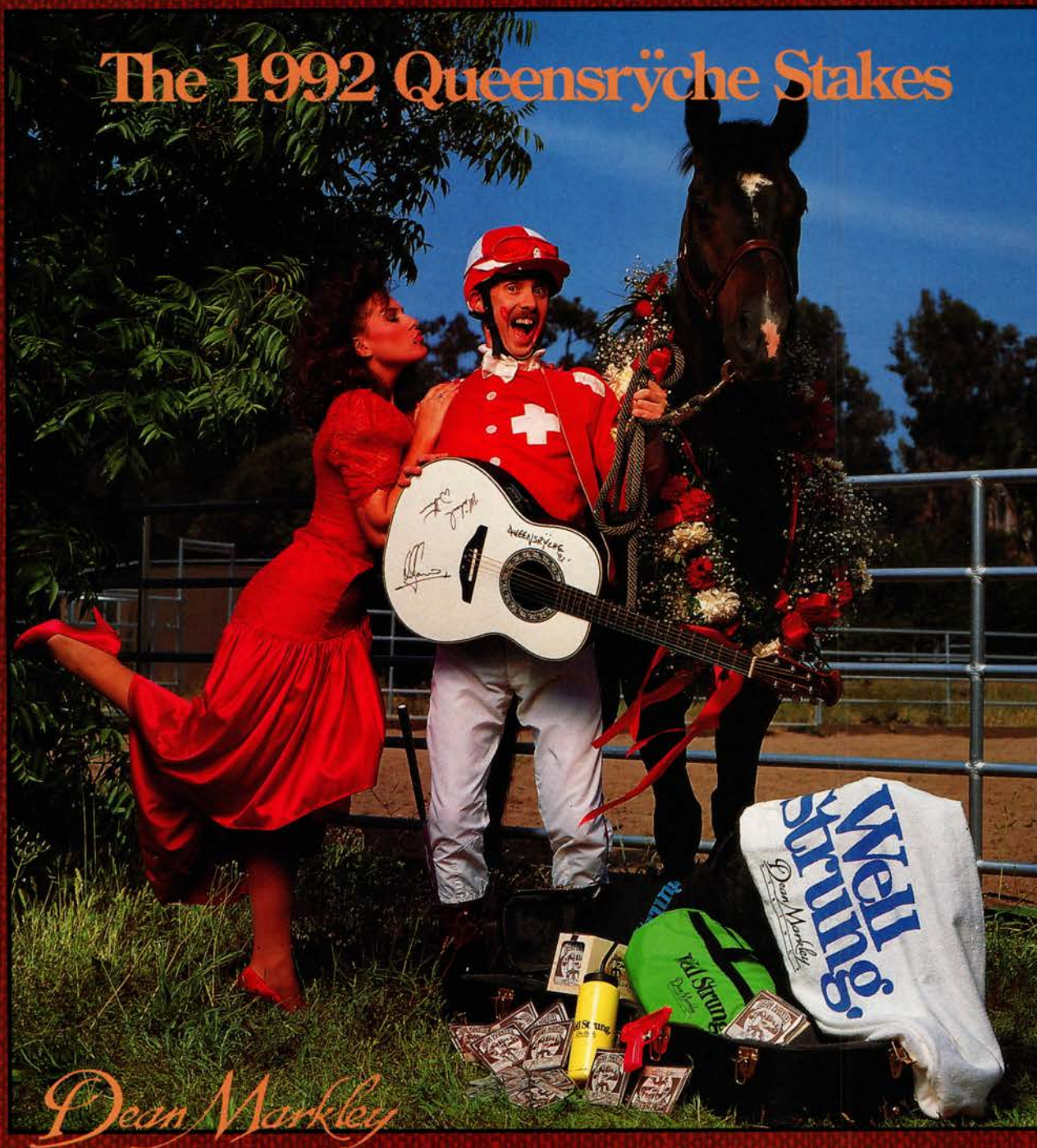
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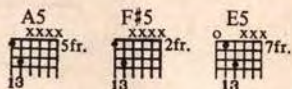


# A SMALL VICTORY

As Recorded by Faith No More  
(From the album ANGEL DUST/Slash Records)

Words and Music by Faith No More

Tablature Explanation page 36



Moderate Rock ♩ = 100

Gtr. III (Synth. arr. for gtr.)

*mf*

N.C.  
Riff A1

Gtr. II

Gtr. I

*mf*

*sl.*

*sl.*

*sl.*

*sl.*

A hi - er - ar - chy\_

(end Riff A1)

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Gtrs. I & II 1st - 3rd Verses

Rhy. Fig. 1 A5 P.M. F#5 (end Rhy. Fig. 1) A5 Rhy. Fig. 1 (2 times)

spread out on the night - stand.  
the fon - dl - ing of tro - phies.  
the cank - ers and med - al - ions.

Gtr. III

F#5 A5 F#5 A5 P.M.

The spir - it of team, sal - va - tion is an - oth - er chance.  
The null of los - ing, can you af - ford the lux - ur - y?  
The lit - tle noth - ings, they keep me think - ing that some - day.

N.C. Pre-chorus N.C.(E5)

A sore los - er, yell - ing with  
A sore win - ner, but I'll just keep  
I might beat you,.

Gtr. II Gtr. I P.M. sl. sl. sl. sl. sl. sl.



(D) (Bm) (D) 1. N.C.(A)

my mouth shut Huh, huh, huh, huh,  
 my mouth shut.

Riff A

huh, huh, huh, huh. Huh, huh, huh, huh, huh, huh. The crack-ing por-trait,

(end Riff A)

sl. sl. sl.



2.

Chorus  
A5 D5/A A5 D5/A A5 D5/A A5 D5/A A5

It should - n't both - er me, no. It should - n't. No, no, no. (end Rhy. Fig. 2)

Rhy. Fig. 2

w/Rhy. Fig. 2 D5/A A5 D5/A A5 D5/A A5 D5/A A5 D5/A

It should - n't both - er me, no. It should - n't, (3rd time) but it, but it

E5

does! Woo, huh, woo!

w/Riff A N.C.

Woo! Huh, huh. Huh, huh, huh, huh,

Gtr. II

Gtr. I

D.S. (w/2nd ending) al Coda

A5

huh, huh, huh, huh. Huh, huh, huh, huh, huh, huh. 3. The small vic - tor - ies,

sl.

sl.

sl.



♯ Guitar solo  
E(7♯9)

Musical score for "The Sound of Music" featuring the vocal melody and guitar accompaniment. The vocal line includes lyrics: "does!", "Woo!", "Huh, woo!", and "Woo!". The guitar part is in E major and includes fret numbers and a capo position of 1/2.

(w/Sound effects)  
A(7#9)

The musical score for 'A(7#9)' consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a guitar solo starting with a whole rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The middle staff is a treble clef with a key signature of three sharps. It contains a vocal line starting with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The vocal line is marked with 'huh,' and 'huh.' above the notes. The bottom staff is a bass clef with a key signature of three sharps. It contains a bass line starting with a whole rest, followed by a quarter note G#3, a quarter note A3, and a quarter note B3. The bass line is marked with '1/2' above the notes. The score ends with three measures of whole rests on each staff.

[illegible]

w/Rhy. Fig. 2 (2 times)  
A5 D5/A A5 D5/A A5 D5/A A5 A5 D5/A A5 D5/A A5 D5/A A5 D5/A

It should - n't both - er me. No, no, no, no. It should - n't

both - er - me - Oo -







Huh, huh, huh, huh, huh, huh, huh, huh. Huh, huh, huh, huh, huh, huh, huh. (Spoken) If

10 (10) 7 9 11 9 11 10 11 9 (9) 7 9 11 9 11

sl. sl.

sl. (7) 2 4 2 5 7 5 2 (2) 2 2 4 2 5

sl.  
Out-chorus  
w/Riff A1 (3½ times)  
& Rhy. Fig. 1 (7 times)

A5 F#5 A5

I speak at one con - stant vol - ume at one con - stant pitch at one con - stant

F#5 A5 F#5

rhy - thm right in - to your ear, you still won't hear. You still won't hear.

A5 F#5 A5

You still won't hear. You still won't hear. You still won't hear.

(Bkgd. voc.) You still won't hear.

F#5 A5 F#5

You still won't hear. You still won't hear. You still won't hear.

You still won't hear.

A5 F#5 A5

You still won't hear. You still won't hear. You still won't hear.

You still won't hear.

①5fr. A

P.M. trem. bar

\*Kybd. arr. for gtr.



# BASS LINE FOR A SMALL VICTORY

As Recorded by Faith No More  
(From the album ANGEL DUST/Slash Records)

Words and Music by Faith No More

Moderate Rock ♩ = 100

Intro

N.C. *mf* *sl.*

1st Verse

A5

1. A hi - er - ar - chy (etc.) *sl.*

F#5

A5

F#5

A5

F#5

A5

Play Fill 1 2nd time

N.C.

(E5)

(D)

Play Fill 2 2nd time;  
Play Fill 3 3rd time  
(Bm) *sl.* (D) *sl.*

Fill 1

Fill 2

Fill 3

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1. N.C.(A)

*mf*

2. Chorus

A5 D5/A A5 D5/A A5 D5/A A5 D5/A A5

2. The crack-ing por-trait,— It should-n't both-er me,— no. (etc.)

*sl.*

3rd time to Coda

D5/A A5 D5/A A5 D5/A A5 D5/A A5 E5

*sl.*

*p*

N.C.(A)

*p*

*p*

*p*

D.S. (w/2nd ending) al Coda

3. The small vic-tor-ies,—

*sl.*

*sl.*

Coda Guitar solo E(7#9)

*p*

*p*

*p*

*1/2*

*1/2*



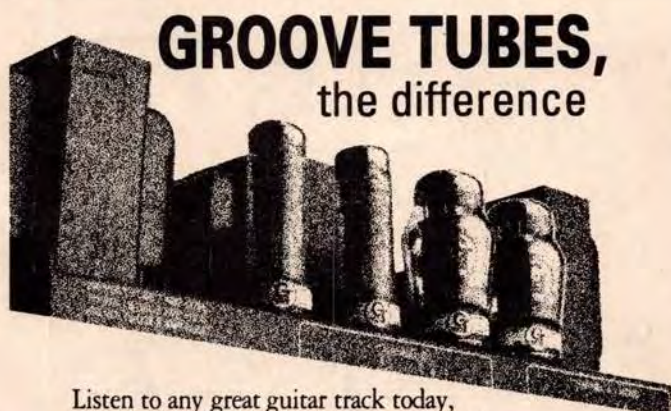
[illegible]



Outro  
A5

1.2.3.  
A5 F#5 A5 F#5

4.  
A5 N.C.



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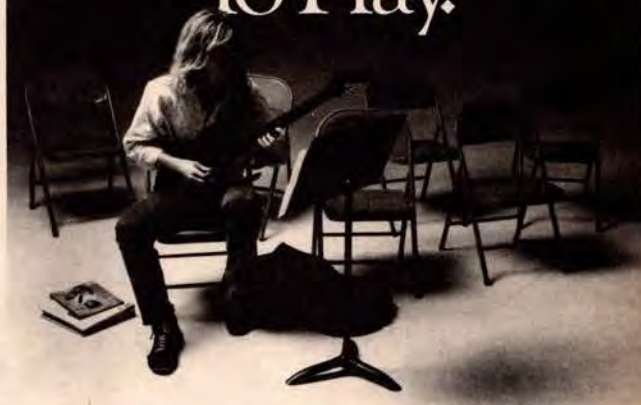
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# STING ME

As Recorded by The Black Crowes

(From the album THE SOUTHERN HARMONY AND MUSICAL COMPANION/Def American Records)

Tablature Explanation page 36

Words and Music by  
Richard and Christopher Robinson

\*Gtr. I  
(G tuning)

Moderate Rock ♩ = 126

Intro \*Gtr. I

*f* *P.M.---* *P*

G7 C/G G

T A B

3 (3) 0 0 2 0 3 0 2 1 0 0 0 0 2 0 3

\*Open G tuning: (6) = D, (5) = G, (4) = D, (3) = G, (2) = B, (1) = D. *P*

*P* (w/Hand claps) *sl.* *P.M.---* *P* *sl.* *P.M.* *sl.*

*P* *sl.* *P* *sl.* *P* *sl.*

(3) 0 0 2 0 (2) 2 1 0 0 0 0 0 0 3 (3) 0 0 2 0 3

*P* *sl.* *P* *sl.*

C7/G G C7/G G5 C/G G (Drums enter) G6

*rake* *P.M.*

1 2 0 0 0 1 3 3 1 0 0 3 3 3 3 0 0 0 0 0 0 0 0 0

Gsus4 G5 C/G G5 1/2 G G6 G

*P* *P* *P* *P*

1 0 5 0 1 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*P*

1/2 C/G G5 1/2 C/G G5

*P* *P* *P*

1/2 *P* 1/2 *P*

2 (2) 0 0 0 0 0 1 2 0 2 0 2 (2) 0 1 0 0 3 2 0 0 0 0 0 0 3

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Gr. I

G5

1/2

H P P

F

H P P

Gr. II (Standard tuning)

*mf*

*sl.*

P

C/E

1/2 *sl.* G5

1/2

1/2

1/2

1/2 P

1/4

1/2

1/2

1/4

1/2

1/2

*sl.*

F6

C/E

G5

If you

H P P

H P P

1/2

1/4

1/2

1/2

1/2

1/2

1/2

1/2

1/2

*sl.*

P

P

P

*sl.*



1st Verse  
N.C.(G)

feel like a ri - ot, then don't you de - ny it. — (Bkgd. voc) Put your good foot for-

Rhy. Fig. 1

1/2 P H P P

(0) 5 5 5 (5) 3 5 3 5 3 3 5 3 0 5 5 0 0 3 (3) 1 0 2 1 0 3

H P P

Rhy. Fig. 1A

sl. sl.

1 3 5 3 5 5 (5) 3 5 3 (3) 3 3 7 (7) 3

sl. sl.

G5

No need for her - o - ics, I just - a want you to show me. —

1/4 1/2 1/2 1/2 H P P

(3) 0 3 0 3 0 0 (0) 5 5 5 5 5 3 3 5 3 0 0 0 2 3

H P P

sl. sl. P.M. --- 4

(3) 3 3 3 5 1 3 1 5 3 3 5 (5) 3 5 3 1

sl. sl.



C/E G5

Now's the time to shine. Your in - de - pen - dence is a half -

1/2 1/2 1/2 1/2

(2) 1 0 2 1 0 3 (3) 0 3 0 3 0 0 (0) 5 5 5 5 5 5 5 3 3

sl. H P P P.M. sl. sl. P.M.-----4

1 2 3 5 5 3 3 (3) 5 3 5 3 0 3 3 1 3 3 3 3 5 3

sl. H P P sl. sl.

F C/E G5

ass de - liv - er - ance. Your train has left the sta - tion. The

1/4 1/2 1/2 1/4 1/2 1/2

H P P H P P (2) 1 0 2 1 0 3 (3) 0 3 0 3 0 0 0

P.M.---4 sl.

(5) 3 3 5 3 1 (3) 1 2 2 5 3 3 (3) 5 5 5 5 2

sl.







nerve to say— not guilt— ty. Can you sting— me?— Yeah..

(Bkgd. voc) sting— me?—

(end Rhy. Fig. 2A) Chorus

Bb Bb F(type 2) F5

Rhy. Fig. 3A

(end Rhy. Fig. 2) Rhy. Fig. 3

(3)  
1  
2  
3

0 1 1 0 0 0 0 10 10 11 11 11 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 2 0 0 0 0 0 10 10 12 12 12 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Can you sting me? \_\_\_\_\_  
 Can you sting \_\_\_\_\_ me? \_\_\_\_\_

Oo, you wan - na, oh, can you  
 Can you



(end Rhy. Fig. 3A)

©lfr.

F N.C.(G5)

C5

(F)

Right to my rot - ten bones. Yeah, a - right down to...

(end Rhy. Fig. 3)

Gtr. I

1/2

P

P

H P

P

1/2

P

P

H P

P

Gtr. II

sl.

sl.

(C/E)

(G5)

1/2

1/2

1/2

1/2

Full

Full

Full

Full

1/2

1/2

1/2

1/2

Full

Full

Full

Full

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

(9)

P

P

P

P

P

sl.

sl.



(F) (C/E) (G5)

Well, the

Full Full Full Full 1/4

Full Full Full Full 1/4

H P P

H P

1/2 1/2 1/4

sl sl

1/2 1/4

sl

P

2nd Verse  
\*w/Rhy. Figs. 1 & 1A (both w/improvisation)

G5

bell rings out for the crime of the cen-tur-y.

\*1st note of Rhy. Fig. 1 is picked on downbeat instead of tied from previous bar.

F C/E

Cour-tes-y of your moth-

G5

er.

Well, the sign reads a-wel-come to the val-ley of dis-cov-er-y.

C/E G5

Look at what mon-ey can buy.

F

Sons and daugh-ters bet-ter o-

C/E G5

pen your eyes.

Tell me what you're see-ing.

Fadd9 C/E G5 F

'Cause this sub-mis-sion is a

ti-red trad-i-tion.

Pre-chorus  
w/Rhy. Figs. 2 & 2A

It's ev-'ry-one's sac-ri-fice.

Well,

G5 F C G5 F

be-lieve in me.

I've got noth-ing up my sleeve,

'cept this  
D.S. al Coda

C G5 F C G5

heart, and a chip on my should-er.

You see I'm young and don't like get-tin' old-er.

Can you



[illegible]



[illegible]

The musical score is written for guitar and consists of three systems. The first system features a melody in the treble clef and a bass line in the bass clef. The melody includes chords F5, F, and Bbadd9/F, with dynamics P and Full, and techniques like Gtr. I and grad. bend. The bass line includes fret numbers and a complex sequence of notes. The second system continues the melody and bass line, with the melody including chords F5 and Bbadd9/F, and dynamics P and Full. The bass line includes fret numbers and a complex sequence of notes. The third system continues the melody and bass line, with the melody including chords F5 and Bbadd9/F, and dynamics P and Full. The bass line includes fret numbers and a complex sequence of notes.

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It consists of two staves: a piano (p) part on the top staff and a guitar (g) part on the bottom staff. The key signature is one flat (B-flat major or D minor). The piano part includes dynamic markings such as *Full*, *p* (piano), and *1/2* (half volume). The guitar part includes chord symbols like *F*, *Bbadd9/F*, and *F*, along with fret numbers (e.g., 15, 13, 16) and a *1/4* (quarter note) marking. The score is written in a standard musical notation style with a treble clef and a common time signature.



F5 Bb/F F G5 C5 F/C C <sup>8</sup> open D Bb5

Full Full Full Full P 1/2 Full P Full Full

Oo, -

Bridge Gm7 Bb Gm7 Bb Gm7 Bb

come on, a - my sweet young - a thing. What new things you wan - na

Gtr. II

Gtr. I

1/4 1/4

Gm7 Bb Gm7 Bb Gm7 Bb

show me to - day? I got one ques-tion, be - lieve it's sub - ject - tive:

1/4 1/2 Full

1/4 1/2



Pre-chorus  
w/Rhy. Figs. 2 & 2A

sting — me, — Al — right, — you wan — na sting me, — Oh, yeah, you wan — na

Gtr. II  
*sl* *sl*

GUITAR, SEPTEMBER 1992 127







# BASS LINE FOR STING ME

As Recorded by The Black Crowes

(From the album THE SOUTHERN HARMONY AND MUSICAL COMPANION/Def American Records)

Words and Music by  
Richard and Christopher Robinson

Moderate Rock ♩ = 126

Intro

8 G5 C/G G5 G6 H G

*mf*  
(w/pick)

T  
B

10 10 10 10 10 10 10 10 8 10 10 10 10

H

G6 H C/G G5 C/G G5 H

10 10 10 10 8 10 10 10 10 10 10 10 10 10 10 10

H H

*sl sl* F

10 10 10 6 15 3 3 3 3 3 3 3 3 1

*sl sl*

C/E G5

1 1 0 0 1 3 3 3 3 3 3 3 3 3 3 3

F(6) C/E N.C. G5

*sl sl* If you

3 3 3 3 1 1 0 0 0 3 3 3 3 10 7 10 13 13

*sl sl*



feel like a riot, then don't you deny it. (etc.)  
bell rings out for the crime of the cen - tur - y, (etc.)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a melody with eighth and quarter notes, including a triplet of eighth notes and a final measure with a fermata over a half note. The bottom staff is a single-line bass line with a treble clef, featuring a sequence of eighth notes, some beamed together, and a final triplet of eighth notes. The piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a bass clef with a key signature of one sharp (F#). It begins with a C/E chord, followed by a series of eighth and sixteenth notes. A 'N.C. (G5)' instruction is placed above the staff, indicating a non-chordal G5 note. The piece concludes with an F chord. The bottom staff is a guitar fretboard diagram with six lines. It shows fingerings for the notes: (3) on the 3rd fret of the 1st string, 3 on the 3rd fret of the 2nd string, 2 on the 2nd fret of the 3rd string, 2 on the 2nd fret of the 4th string, 1 on the 1st fret of the 5th string, and 1 on the 1st fret of the 6th string. The diagram also includes a '1/4' time signature and a 'sim.' (simulazione) instruction.

C/E  
 N.C.(G5)  
 1/4  
 (3) 3 2 2 1 (1)  
 1/4  
 3 0 0 2 1 2 3 2 2 3 2

3 3 3 3 3 3 3 | (3) 3 2 2 1 (tr) 3 0 3 0 3 0 1



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line. The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and bar lines. The title 'The Rose Tree' is written in a decorative font at the top of the page.

Chorus

Bb F Bb F

Can you sting *sl* me? Yeah. *(etc.)*

*sl*

\*Play cue notes 2nd time.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of 16 measures. The first measure is a whole note G4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure is a half note D5. The sixth measure is a half note E5. The seventh measure is a half note F#5. The eighth measure is a half note G5. The ninth measure is a half note F#5. The tenth measure is a half note E5. The eleventh measure is a half note D5. The twelfth measure is a half note C5. The thirteenth measure is a half note B4. The fourteenth measure is a half note A4. The fifteenth measure is a half note G4. The sixteenth measure is a whole note G4. The score ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented on a three-staff system. The top staff is a bass clef with a key signature of one sharp (F#), indicating the key of D major. It contains the melody, which starts with a C5 chord, followed by a descending line, then a series of eighth notes, and ends with an (F) chord. The middle staff is a treble clef with a key signature of one sharp (F#), indicating the key of D major. It contains the melody, which starts with a C5 chord, followed by a descending line, then a series of eighth notes, and ends with an (F) chord. The bottom staff is a bass clef with a key signature of one sharp (F#), indicating the key of D major. It contains the bass line, which starts with a C5 chord, followed by a descending line, then a series of eighth notes, and ends with an (F) chord.

(C/E) (C5)

*sl.* *sl.*

1 1 0 0 1 3 3 3 6 7 5 7 1 2 3 3 3 3

*sl.* *sl.*

*D.S. al Coda*

The second system of the musical score for 'The Well' features a bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth and quarter notes, with a final measure containing a triplet of eighth notes. Above the staff, the chords (F), (C/E), and (G5) are indicated. The lyrics 'Well, the' are written below the staff. The system concludes with a double bar line and a Coda symbol. Below the staff, a sequence of fret numbers (3, 3, 3, 1, 1, 0, 0, 1, 3, 3, 3, 10, 10, 12, 6) is provided for a guitar accompaniment.

(F) (C/E) (G5)

Well, the

3 3 3 1 1 0 0 1 3 3 3 10 10 12 6



Coda

C5

Guitar solo

N.C.

G

sl

3 3 3 3 3 0 0 3 (3) sl

10 10 10

N.C.

G5

sl

N.C.

sl

(10) 8 10 10 10 (10) (10) sl

G

N.C.

F

Bbadd9/F

sl

0 3 3 3 (3) (3) sl

F

Bbadd9/F

F

Bbadd9/F

F

Bb/F

F

G5

C5

F/C

C

sl

Bridge

N.C. (Gm7)

Bb

H

Bb

sl

3 3 3 3 3 10 8 (8) 10 10 10 10 8 10 H



The musical notation for Exercise 6 consists of two staves. The top staff is a bass clef staff with a key signature of one sharp (F#). It contains a sequence of notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110

N.C.(Gm7)      F      C/E      G5      *sl.*      *sl.*      F

8      10      10      8-10      10      8-10      8      ||      8      7      7      7      10      (10)      10      10-14      12      14      12      10      8

(6)      H      H      ||                                              *sl.*      *sl.*

The musical score for 'The Girl on the Train' is presented in two systems. The first system features a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with various articulations including accents (>), slurs, and slurs with accents (sl. >). Chord symbols C/E, G5, F, and C/E are placed above the staff. The second system shows a bass line on a bass clef staff, primarily using eighth notes. It includes slurs and slurs with accents (sl.). Fingering numbers (8, 7, 10, 14, 12) are written below the staff. The piece concludes with a final double bar line.

The musical notation for the bass line is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, there are chord markings: F, C/E, G5, and Bb. There are also slurs and a 'sl' (slide) marking. Below the staff, there is a sequence of numbers: (10) 10 12 14 12 10 8 (8) 8 8 7 7 3 (3) 3 3 3 3 3 3. There are also slurs and a 'sl' (slide) marking below the numbers.

Chorus

The musical score for the Chorus of 'The Rose Tree' is written on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, a quarter note A5, and a quarter note Bb5. This is followed by a half note Bb5, a quarter note A5, a quarter note G#4, and a quarter note F#4. The melody then continues with a half note F#4, a quarter note G#4, a quarter note A5, and a quarter note Bb5. The score ends with a half note F#4, a quarter note G#4, a quarter note A5, and a quarter note Bb5. The lyrics 'The Rose Tree' are written below the staff.



The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in G major, 2/4 time. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are three measures of rests below the staff, each containing a '1' and an 'x' in the first measure, and a '1' in the second measure. The score is labeled with the title "The Rose Tree" and the key signature "G major".

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bottom staff is a single-line notation, likely for a guitar or piano accompaniment, using numbers 1 through 5 to represent frets. Above the first staff, there are four chord symbols: F, Bb, F, and Bb, indicating the harmonic structure of the piece.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of the following notes: F2 (first measure), G2 (second measure), A2 (third measure), Bb2 (fourth measure), C3 (fifth measure), D3 (sixth measure), E3 (seventh measure), F3 (eighth measure), G3 (ninth measure), A3 (tenth measure), Bb3 (eleventh measure), C4 (twelfth measure), D4 (thirteenth measure), E4 (fourteenth measure), F4 (fifteenth measure), G4 (sixteenth measure), A4 (seventeenth measure), Bb4 (eighteenth measure), C5 (nineteenth measure), D5 (twentieth measure), E5 (twenty-first measure), F5 (twenty-second measure), G5 (twenty-third measure), A5 (twenty-fourth measure), Bb5 (twenty-fifth measure), C6 (twenty-sixth measure), D6 (twenty-seventh measure), E6 (twenty-eighth measure), F6 (twenty-ninth measure), G6 (thirtieth measure), A6 (thirty-first measure), Bb6 (thirty-second measure), C7 (thirty-third measure), D7 (thirty-fourth measure), E7 (thirty-fifth measure), F7 (thirty-sixth measure), G7 (thirty-seventh measure), A7 (thirty-eighth measure), Bb7 (thirty-ninth measure), C8 (fortieth measure), D8 (forty-first measure), E8 (forty-second measure), F8 (forty-third measure), G8 (forty-fourth measure), A8 (forty-fifth measure), Bb8 (forty-sixth measure), C9 (forty-seventh measure), D9 (forty-eighth measure), E9 (forty-ninth measure), F9 (fiftieth measure), G9 (fifty-first measure), A9 (fifty-second measure), Bb9 (fifty-third measure), C10 (fifty-fourth measure), D10 (fifty-fifth measure), E10 (fifty-sixth measure), F10 (fifty-seventh measure), G10 (fifty-eighth measure), A10 (fifty-ninth measure), Bb10 (sixtieth measure), C11 (sixty-first measure), D11 (sixty-second measure), E11 (sixty-third measure), F11 (sixty-fourth measure), G11 (sixty-fifth measure), A11 (sixty-sixth measure), Bb11 (sixty-seventh measure), C12 (sixty-eighth measure), D12 (sixty-ninth measure), E12 (seventieth measure), F12 (seventy-first measure), G12 (seventy-second measure), A12 (seventy-third measure), Bb12 (seventy-fourth measure), C13 (seventy-fifth measure), D13 (seventy-sixth measure), E13 (seventy-seventh measure), F13 (seventy-eighth measure), G13 (seventy-ninth measure), A13 (eightieth measure), Bb13 (eighty-first measure), C14 (eighty-second measure), D14 (eighty-third measure), E14 (eighty-fourth measure), F14 (eighty-fifth measure), G14 (eighty-sixth measure), A14 (eighty-seventh measure), Bb14 (eighty-eighth measure), C15 (eighty-ninth measure), D15 (ninetieth measure), E15 (ninety-first measure), F15 (ninety-second measure), G15 (ninety-third measure), A15 (ninety-fourth measure), Bb15 (ninety-fifth measure), C16 (ninety-sixth measure), D16 (ninety-seventh measure), E16 (ninety-eighth measure), F16 (ninety-ninth measure), G16 (one hundred measure), A16 (one hundred and first measure), Bb16 (one hundred and second measure), C17 (one hundred and third measure), D17 (one hundred and fourth measure), E17 (one hundred and fifth measure), F17 (one hundred and sixth measure), G17 (one hundred and seventh measure), A17 (one hundred and eighth measure), Bb17 (one hundred and ninth measure), C18 (one hundred and tenth measure), D18 (one hundred and eleventh measure), E18 (one hundred and twelfth measure), F18 (one hundred and thirteenth measure), G18 (one hundred and fourteenth measure), A18 (one hundred and fifteenth measure), Bb18 (one hundred and sixteenth measure), C19 (one hundred and seventeenth measure), D19 (one hundred and eighteenth measure), E19 (one hundred and nineteenth measure), F19 (one hundred and twentieth measure), G19 (one hundred and twenty-first measure), A19 (one hundred and twenty-second measure), Bb19 (one hundred and twenty-third measure), C20 (one hundred and twenty-fourth measure), D20 (one hundred and twenty-fifth measure), E20 (one hundred and twenty-sixth measure), F20 (one hundred and twenty-seventh measure), G20 (one hundred and twenty-eighth measure), A20 (one hundred and twenty-ninth measure), Bb20 (one hundred and thirtieth measure), C21 (one hundred and thirty-first measure), D21 (one hundred and thirty-second measure), E21 (one hundred and thirty-third measure), F21 (one hundred and thirty-fourth measure), G21 (one hundred and thirty-fifth measure), A21 (one hundred and thirty-sixth measure), Bb21 (one hundred and thirty-seventh measure), C22 (one hundred and thirty-eighth measure), D22 (one hundred and thirty-ninth measure), E22 (one hundred and fortieth measure), F22 (one hundred and forty-first measure), G22 (one hundred and forty-second measure), A22 (one hundred and forty-third measure), Bb22 (one hundred and forty-fourth measure), C23 (one hundred and forty-fifth measure), D23 (one hundred and forty-sixth measure), E23 (one hundred and forty-seventh measure), F23 (one hundred and forty-eighth measure), G23 (one hundred and forty-ninth measure), A23 (one hundred and fiftieth measure), Bb23 (one hundred and fifty-first measure), C24 (one hundred and fifty-second measure), D24 (one hundred and fifty-third measure), E24 (one hundred and fifty-fourth measure), F24 (one hundred and fifty-fifth measure), G24 (one hundred and fifty-sixth measure), A24 (one hundred and fifty-seventh measure), Bb24 (one hundred and fifty-eighth measure), C25 (one hundred and fifty-ninth measure), D25 (one hundred and sixtieth measure), E25 (one hundred and sixty-first measure), F25 (one hundred and sixty-second measure), G25 (one hundred and sixty-third measure), A25 (one hundred and sixty-fourth measure), Bb25 (one hundred and sixty-fifth measure), C26 (one hundred and sixty-sixth measure), D26 (one hundred and sixty-seventh measure), E26 (one hundred and sixty-eighth measure), F26 (one hundred and sixty-ninth measure), G26 (one hundred and seventieth measure), A26 (one hundred and seventy-first measure), Bb26 (one hundred and seventy-second measure), C27 (one hundred and seventy-third measure), D27 (one hundred and seventy-fourth measure), E27 (one hundred and seventy-fifth measure), F27 (one hundred and seventy-sixth measure), G27 (one hundred and seventy-seventh measure), A27 (one hundred and seventy-eighth measure), Bb27 (one hundred and seventy-ninth measure), C28 (one hundred and eightieth measure), D28 (one hundred and eighty-first measure), E28 (one hundred and eighty-second measure), F28 (one hundred and eighty-third measure), G28 (one hundred and eighty-fourth measure), A28 (one hundred and eighty-fifth measure), Bb28 (one hundred and eighty-sixth measure), C29 (one hundred and eighty-seventh measure), D29 (one hundred and eighty-eighth measure), E29 (one hundred and eighty-ninth measure), F29 (one hundred and ninetieth measure), G29 (one hundred and ninety-first measure), A29 (one hundred and ninety-second measure), Bb29 (one hundred and ninety-third measure), C30 (one hundred and ninety-fourth measure), D30 (one hundred and ninety-fifth measure), E30 (one hundred and ninety-sixth measure), F30 (one hundred and ninety-seventh measure), G30 (one hundred and ninety-eighth measure), A30 (one hundred and ninety-ninth measure), Bb30 (two hundred measure), C31 (two hundred and first measure), D31 (two hundred and second measure), E31 (two hundred and third measure), F31 (two hundred and fourth measure), G31 (two hundred and fifth measure), A31 (two hundred and sixth measure), Bb31 (two hundred and seventh measure), C32 (two hundred and eighth measure), D32 (two hundred and ninth measure), E32 (two hundred and tenth measure), F32 (two hundred and eleventh measure), G32 (two hundred and twelfth measure), A32 (two hundred and thirteenth measure), Bb32 (two hundred and fourteenth measure), C33 (two hundred and fifteenth measure), D33 (two hundred and sixteenth measure), E33 (two hundred and seventeenth measure), F33 (two hundred and eighteenth measure), G33 (two hundred and nineteenth measure), A33 (two hundred and twentieth measure), Bb33 (two hundred and twenty-first measure), C34 (two hundred and twenty-second measure), D34 (two hundred and twenty-third measure), E34 (two hundred and twenty-fourth measure), F34 (two hundred and twenty-fifth measure), G34 (two hundred and twenty-sixth measure), A34 (two hundred and twenty-seventh measure), Bb34 (two hundred and twenty-eighth measure), C35 (two hundred and twenty-ninth measure), D35 (two hundred and thirtieth measure), E35 (two hundred and thirty-first measure), F35 (two hundred and thirty-second measure), G35 (two hundred and thirty-third measure), A35 (two hundred and thirty-fourth measure), Bb35 (two hundred and thirty-fifth measure), C36 (two hundred and thirty-sixth measure), D36 (two hundred and thirty-seventh measure), E36 (two hundred and thirty-eighth measure), F36 (two hundred and thirty-ninth measure), G36 (two hundred and fortieth measure), A36 (two hundred and forty-first measure), Bb36 (two hundred and forty-second measure), C37 (two hundred and forty-third measure), D37 (two hundred and forty-fourth measure), E37 (two hundred and forty-fifth measure), F37 (two hundred and forty-sixth measure), G37 (two hundred and forty-seventh measure), A37 (two hundred and forty-eighth measure), Bb37 (two hundred and forty-ninth measure), C38 (two hundred and fiftieth measure), D38 (two hundred and fifty-first measure), E38 (two hundred and fifty-second measure), F38 (two hundred and fifty-third measure), G38 (two hundred and fifty-fourth measure), A38 (two hundred and fifty-fifth measure), Bb38 (two hundred and fifty-sixth measure), C39 (two hundred and fifty-seventh measure), D39 (two hundred and fifty-eighth measure), E39 (two hundred and fifty-ninth measure), F39 (two hundred and sixtieth measure), G39 (two hundred and sixty-first measure), A39 (two hundred and sixty-second measure), Bb39 (two hundred and sixty-third measure), C40 (two hundred and sixty-fourth measure), D40 (two hundred and sixty-fifth measure), E40 (two hundred and sixty-sixth measure), F40 (two hundred and sixty-seventh measure), G40 (two hundred and sixty-eighth measure), A40 (two hundred and sixty-ninth measure), Bb40 (two hundred and seventieth measure), C41 (two hundred and seventy-first measure), D41 (two hundred and seventy-second measure), E41 (two hundred and seventy-third measure), F41 (two hundred and seventy-fourth measure), G41 (two hundred and seventy-fifth measure), A41 (two hundred and seventy-sixth measure), Bb41 (two hundred and seventy-seventh measure), C42 (two hundred and seventy-eighth measure), D42 (two hundred and seventy-ninth measure), E42 (two hundred and eightieth measure), F42 (two hundred and eighty-first measure), G42 (two hundred and eighty-second measure), A42 (two hundred and eighty-third measure), Bb42 (two hundred and eighty-fourth measure), C43 (two hundred and eighty-fifth measure), D43 (two hundred and eighty-sixth measure), E43 (two hundred and eighty-seventh measure), F43 (two hundred and eighty-eighth measure), G43 (two hundred and eighty-ninth measure), A43 (two hundred and ninetieth measure), Bb43 (two hundred and ninety-first measure), C44 (two hundred and ninety-second measure), D44 (two hundred and ninety-third measure), E44 (two hundred and ninety-fourth measure), F44 (two hundred and ninety-fifth measure), G44 (two hundred and ninety-sixth measure), A44 (two hundred and ninety-seventh measure), Bb44 (two hundred and ninety-eighth measure), C45 (two hundred and ninety-ninth measure), D45 (two hundred and one hundred measure), E45 (two hundred and one hundred and first measure), F45 (two hundred and one hundred and second measure), G45 (two hundred and one hundred and third measure), A45 (two hundred and one hundred and fourth measure), Bb45 (two hundred and one hundred and fifth measure), C46 (two hundred and one hundred and sixth measure), D46 (two hundred and one hundred and seventh measure), E46 (two hundred and one hundred and eighth measure), F46 (two hundred and one hundred and ninth measure), G46 (two hundred and one hundred and tenth measure), A46 (two hundred and one hundred and eleventh measure), Bb46 (two hundred and one hundred and twelfth measure), C47 (two hundred and one hundred and thirteenth measure), D47 (two hundred and one hundred and fourteenth measure), E47 (two hundred and one hundred and fifteenth measure), F47 (two hundred and one hundred and sixteenth measure), G47 (two hundred and one hundred and seventeenth measure), A47 (two hundred and one hundred and eighteenth measure), Bb47 (two hundred and one hundred and nineteenth measure), C48 (two hundred and one hundred and twentieth measure), D48 (two hundred and one hundred and twenty-first measure), E48 (two hundred and one hundred and twenty-second measure), F48 (two hundred and one hundred and twenty-third measure), G48 (two hundred and one hundred and twenty-fourth measure), A48 (two hundred and one hundred and twenty-fifth measure), Bb48 (two hundred and one hundred and twenty-sixth measure), C49 (two hundred and one hundred and twenty-seventh measure), D49 (two hundred and one hundred and twenty-eighth measure), E49 (two hundred and one hundred and twenty-ninth measure), F49 (two hundred and one hundred and thirtieth measure), G49 (two hundred and one hundred and thirty-first measure), A49 (two hundred and one hundred and thirty-second measure), Bb49 (two hundred and one hundred and thirty-third measure), C50 (two hundred and one hundred and thirty-fourth measure), D50 (two hundred and one hundred and thirty-fifth measure), E50 (two hundred and one hundred and thirty-sixth measure), F50 (two hundred and one hundred and thirty-seventh measure), G50 (two hundred and one hundred and thirty-eighth measure), A50 (two hundred and one hundred and thirty-ninth measure), Bb50 (two hundred and one hundred and fortieth measure), C51 (two hundred and one hundred and forty-first measure), D51 (two hundred and one hundred and forty-second measure), E51 (two hundred and one hundred and forty-third measure), F51 (two hundred and one hundred and forty-fourth measure), G51 (two hundred and one hundred and forty-fifth measure), A51 (two hundred and one hundred and forty-sixth measure), Bb51 (two hundred and one hundred and forty-seventh measure), C52 (two hundred and one hundred and forty-eighth measure), D52 (two hundred and one hundred and forty-ninth measure), E52 (two hundred and one hundred and fiftieth measure), F52 (two hundred and one hundred and fifty-first measure), G52 (two hundred and one hundred and fifty-second measure), A52 (two hundred and one hundred and fifty-third measure), Bb52 (two hundred and one hundred and fifty-fourth measure), C53 (two hundred and one hundred and fifty-fifth measure), D53 (two hundred and one hundred and fifty-sixth measure), E53 (two hundred and one hundred and fifty-seventh measure), F5

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Above the staff, the notes Bb, F, and C5 are indicated. The staff ends with a slurred eighth-note triplet and a "rit." (ritardando) marking. Below the staff is a fingerboard diagram with numbers 1 through 12 indicating fret positions. The second system continues the melody with a slurred eighth-note triplet and a "rit." marking. The fingerboard diagram below it shows frets 8, 8, 8, 8, 10-12, 10, 12, 8, and 12, with a "sl" (slide) marking under the 10-12 fret position.

[illegible]



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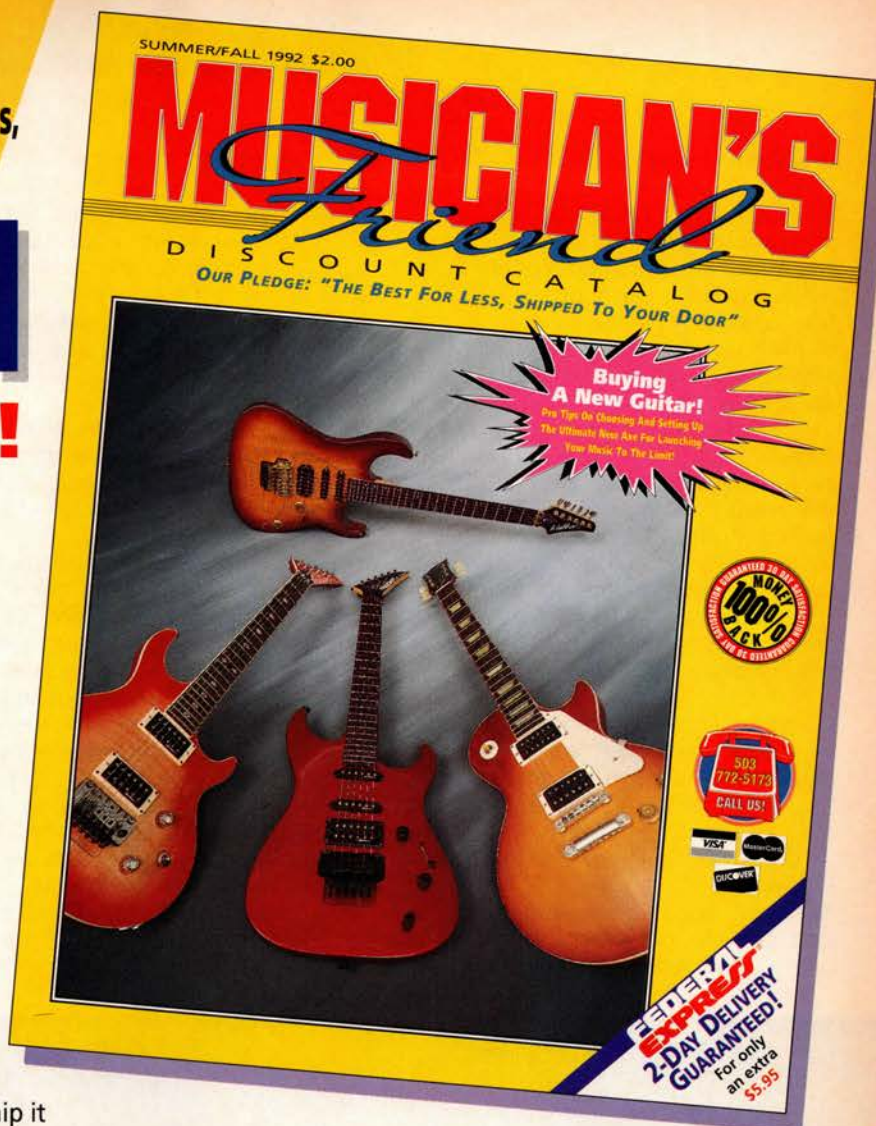
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## AMP QUESTIONS

Alex Aguilar

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** I recently acquired an old Fender Deluxe Reverb amp (model# AB763). It has a black face-plate and a normal and vibrato channel. I cannot find a date listed anywhere on the amp, but found that it was made in Fullerton, CA. Could you please tell me the date of production and possible worth?—Steve Kottwitz/Franklinville, NY

**Answer:** By your description, it sounds as though your Deluxe was made in 1965 or '66. Deluxe Reverbs from this period could sell for \$450 to \$550, depending on their condition. For a possible date of exact manufacture, check the date code of the casings of the amp's potentiometers (controls). These are usually CTS brand, and their date code can tell you when the pots were made.

**Question:** I am in the process of buying an effects rack system, consisting of a Digitech GSP 21 Pro. I currently use a Peavey Bandit 75 combo amp with an effects loop. Can I patch my rack through this?—Mark Emond/New Britain, CT

**Answer:** Your Peavey Bandit's effects loop should work adequately with the Digitech patched into the effects loop. If

the Digitech has a line level or instrument level selector, set it for operation at line level. This will insure that you operate your system under optimum signal-to-noise ratio conditions. You will want to adjust the input control on any effect used so that it will just about clip with the hardest note you play, and then back it off slightly.

**Question:** I have a Mesa/Boogie Studio .22 amplifier. I was wondering how to get the amp from picking up static or noises from the TV channels?—Michael Hebert/Winchester, MA

**Answer:** First, make sure that the amplifier is the culprit. Many times a guitar's shielding, or lack thereof, will contribute to interference such as radio and 60 Hz hum. After you are confident that the noises are not input-induced, you can begin to troubleshoot the amp. Preamp tubes in high gain stages can, and often do, become microphonic. This will contribute to excessive noise, and stray signals being amplified. If the preamp tubes are found to be satisfactory, make sure that any effects you are using, either in the front end of the amp or in the effects loop, are not inducing noise as well. Any effects device can

contribute to noise being picked up. If interference still occurs, you may want to secure the services of a good technician. I have had success in solving these types of problems by installing small value ceramic capacitors (usually 100pF or less), from the input jack to the ground, or at the return stage jack to ground.

**Question:** I really like the sound that Eddie Martinez gets. Do you know what kind of gear he is currently using?—Tom Ripling/Lisle, IL

**Answer:** Eddie's setup is constantly evolving, but his latest setup is the following: For preamplification, a Custom Audio Electronics 3+ preamp, and a Bradshaw switching system handles routing tasks. Effects processors include an Eventide H3000 Harmonizer, a Lexicon PCM 70, a dbx compressor and a Roland SE-50. Eddie sometimes opts to use a Marshall JCM 800 head as a preamp, or a PRS amp stack. Power amps for the rack include a VHT all-tube stereo power amp and a Velocity as a backup. ☐

*Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY.*





## GUITAR QUESTIONS

Barry Lipman

Send Questions to: Guitar Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** How can I prevent my G and B strings from going out of tune when I bend or use my tremolo without purchasing a locking tremolo?—Michael Herbert/Winchester, MA

**Answer:** If you use a T-bar, there is no way to prevent your strings from going out of tune unless you use a locking tremolo. No other system has low enough friction to permit the strings to pull back to where they started from every time you pull or push on the T-bar.

You should be able to get away with string bending if you affix your strings to the tuners as discussed in last month's column. You should need to adjust the tremolo bridge so that it sits securely against the body. This allows it to come to rest against a fixed stop, rather than letting it float on its high friction pivots, thus encouraging tuning stability. Adding a fourth or fifth spring will usually be all that it takes. This will still let you push down on the T-bar, but it eliminates any pull-back.

**Question:** Why is my guitar's G string always out of tune in a D chord when it is perfectly in tune in an E chord?—Chris Ornellas/Carrollton, IL

**Answer:** You will find that if you tune to an E chord, all the other chords will be a

little bit out, particularly the D chord. Simply stated, the reason is the system of tuning currently in use throughout the world. This system is a compromise called equal temperament. Equal temperament governs all instruments of fixed pitch, including fretted instruments, pianos and keyboards, horns with valves, woodwinds, etc. Instruments of variable pitch, like the voice, the violin family, etc., are not subject to the laws of equal temperament except insofar as required to accommodate whatever instrument of fixed pitch they are playing with.

In the system of equal temperament, all intervals other than octaves and unisons are supposed to beat, or vibrate, slightly, so the only safe intervals to compare to and to tune smooth are octaves and unisons. Try tuning an E major chord until the 3rds and 5ths are smooth as silk and then see how out your D or C chords are!

In equal temperament, all intervals of a third are slightly sharp, while all intervals of a fifth are slightly flat. The difference between a tempered third and a perfect third is only about 1/3 cycles per second, but this is enough to thoroughly confuse most guitar players.

While a quartz digital tuning meter is the fastest and easiest way to tune, you

can tune tempered by ear if you know what to tune to. I recommend tuning your A string's fifth fret harmonic to an A=440 tuning fork. You can tune the E string at its 5th fret to match the open A string. The open D can be had from the 5th fret of the A string. Tune the 2nd fret of your G string (A note) to the 12th fret harmonic of your A string. Tune your open B string to the artificial B harmonic made by fretting your A string at the 2nd fret and playing the 14th fret harmonic of the fretted B note on the A string. Get your high E string from the artificial E harmonic made by fretting the D string at its 2nd fret and playing the 14th fret harmonic; also check it against the 5th fret E on your B string.

This method uses artificial harmonics of low fretted notes, thereby minimizing any intonation problems you may have fretting up high on the neck. By using only octave harmonics of open or fretted notes, we are using properly tempered intervals. By comparing only unisons, we can tune until the two notes sound smooth as silk together.

Repeat through this method until you can check all the strings and tune none of them; only then will you be in tune, as any slight adjustment to one string can affect the others, especially if you have a floating tremolo. ☐

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# Riffology 101

## THE Ben Schultz Band

By Pete Prown

By and large, solo albums by session musicians are more like resume builders than any concrete musical statement, but *TriAlity*, from the Ben Schultz Band, is one of the few that leans towards the latter. Schultz, a veteran sideman who has played with everyone from Jimi Hendrix to Rod Stewart, is a walking encyclopedia of rock guitar riffology, expertly fusing '90s chops with the soulfulness of players from the Woodstock Nation and beyond. While the guitarist's careening leads and funkified rhythm work pay homage to every major player of the last 25 years, he still manages to put it all together in fresh fashion, something eminently clear on his debut disc (which also features a fat bottom end from bassist Tim Bogert of Vanilla Fudge and Beck, Bogert & Appice fame). So while the flood of guitar-god albums is on the verge of reaching critical mass, Ben Schultz has carved out his niche by forging a guitar platter that, despite its technical bravura, is surprisingly down-to-earth and, at times, just plain funky.

Among the picker's career achievements over the years has been playing with any number of guitar legends, among them Johnny Winter, B.B. King, and Muddy Waters. His most memorable encounters, however, occurred almost 20 years apart, first by meeting and jamming with Jimi Hendrix in the late '60s, and then having a one-on-one summit with Stevie Ray Vaughan just a few months before his death in 1990. Not surprisingly, while Schultz's *TriAlity* is full of all the licks and tricks that contemporary players get off on, it is clearly more indebted to the playing of these two Strat supermen.

"Hendrix is the natural root for pretty much all my guitar work," notes the Florida-based axeman with pride. "Steve Vai and Eric Johnson may have opened the door for me to do a solo thing, and they certainly added a technical spin to modern playing that I've picked up on, but still everything leads back to Jimi. He

once came down here to a club, and at the time was dating a girl who worked for a friend of mine named Michael. So Michael took me over there a few times and I met Jimi. Then one day I was at another club, and he saw me and came over, because I was a 'friendly face'—you gotta remember that Jimi was a pretty shy person. Anyway, then he asked me to come up and play with him on that day and we jammed on a blues thing—some of it was good, some not, but it was still a real trip. It didn't really dawn on me how important that gig was until a few years ago. Until then, it was just a feather in my cap that I got to play with one of my heroes, but after Stevie Ray Vaughan died, the whole thing really hit home, because to me, he had been the one carrying on Hendrix's mantle. In fact, when he was mixing the *In Step* album, he came over to the studio where I was working with Belinda Carlisle to borrow an amp and we ended up jamming, which was pretty special. So now with both of them gone, it's really fired me up to keep Hendrix's spirit alive and rockin' into the future.

"Part of it is the pickups, using a little heavier gauge strings; it's knowing compression tricks, and how to use certain microphones and stereo limiters to get that 'Wind Cries Mary' tone."

With the release of *TriAlity*, the Ben Schultz Band is solemnly vowing to take no prisoners. Armed with their leader's blitzkrieg guitar attack and the formidable bass presence of rock veteran Tim

Bogert ("Timmy and I go back to Vanilla Fudge days. I tried to get into Cactus when Jim McCarty left, but they stuck to their New York clique, and then I tried to get something going with Tim and Carmine after BBA, but Carmine went west and I did too, later, and started playing with Buddy Miles."), not to mention the combined sonic punch of drummer Ray Brinker and singer Paul Sisemore, this recording balances hard-hitting vocal tracks with some killer instrumentals, all of which are fueled by the alternately dangerous and tasteful chops of Mr. Schultz. Despite these axe abilities, the guitarist still has had the sense to make good songwriting a priority, rather than just waffling on his six-string for an hour. Bottom line: the Ben Shultz Band is a kick-ass package deal, and one that should be able to rock everyone from choosey radio programmers to riff-craving guitar mongers. Happy hunting, boys! ☐





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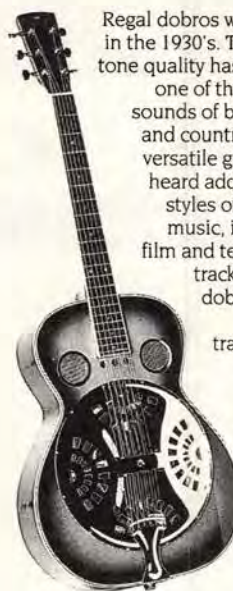
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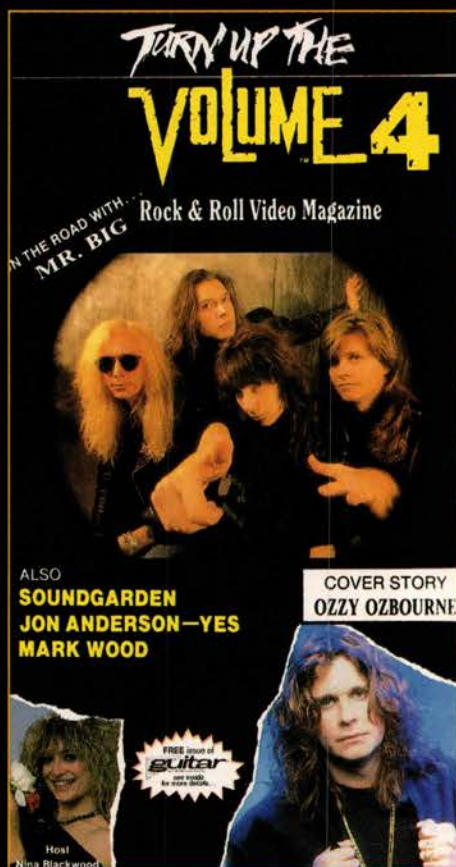




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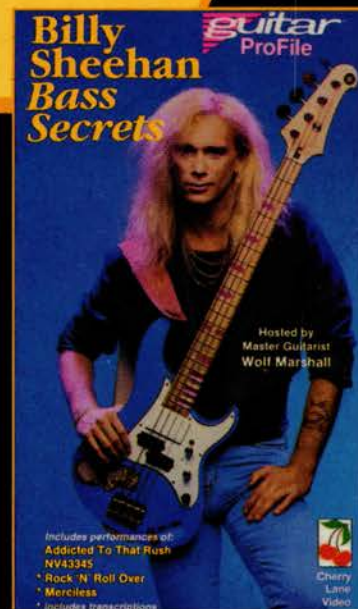
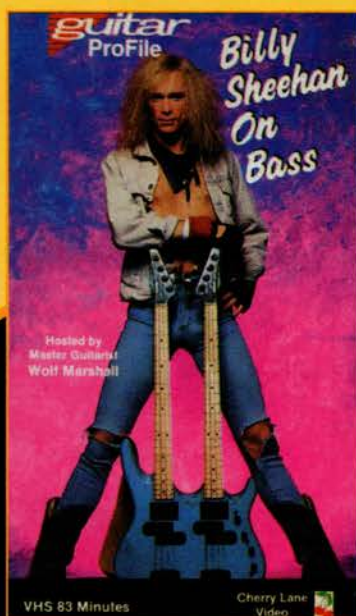
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# DOUBLESTOPPS

by Andy Aledort

Since the beginning of time, or at least in the first two to three weeks, man somehow felt compelled to string bunches of notes together, either by singing them, playing them on brontosaurus ribs or whatever, creating *melodies*. At some later date [hours, days, weeks; I'm not sure], these notes were played along with other notes, both played in the same rhythm, creating *harmony*. This proved to become quite popular, and is, in fact, the basis for just about every type of music throughout the centuries. Those two notes were joined by other notes, and then still more notes were added, eventually leading up to complex symphonic works. But it all started with two notes played together in harmony, which, as a device for improvisation or arranging, is integral to the language of the guitar in all styles of music. When two notes are played simultaneously on the guitar, it is commonly referred to as a *doublestop*, the subject of this month's column.

Staff 1

a) A Major scale  
1 ma2 ma3 per4 per5 ma6 ma7 8 9 10 11 12 13  
(root) (octave)

b) A Natural minor (Aeolian mode)  
1 2 3 4 5 6 7 8 9 10 11 12 13  
(root) (octave)

c) A Mixolydian  
1 2 3 4 5 6 7 8 9 10 11 12 13  
(root) (octave)

d) A Pentatonic major  
1 2 3 5 6 8 9 10 12 13  
(root) (octave)

Staff 2

a) Major  
b) Thirds  
c) Fifths  
d) Sixths  
e) Sevenths  
f) Octaves  
g) Nines  
h) Seconds

Staff 3

a) Natural minor  
b) Thirds  
c) Fifths  
d) Sixths  
etc.

Staff 4

a) Mixolydian  
b) Thirds  
etc.



b) Fourths      c) Fifths      d) Sixths

etc.

## Staff 5

A Pentatonic major  
a) Thirds & Fourths

b) "French horn fifths"

## Staff 6

Sixths  
a) a la "Fortunate Son" ♩ = 132 (tune down one whole step)

let ring throughout

b) a la "Soul Man" ♩ = 116

etc.

c) a la "The Dock of the Bay" bridge ♩ = 104

etc.

d) a la "Night Bird Flying" ♩ = 100 (tune down 1/2 step)

etc.

e) a la "I'm So Glad" intro ♩ = 138  
N.C.(E7)

etc. (pick w/fingers) let ring

(E<sup>0</sup> or F#7)

(Am)

(E7)

etc.

Let's begin by outlining a series of commonly-used scales: the A Major scale, A Natural minor (also known as the A Aeolian mode), A Mixolydian, and A Pentatonic major. See Staff 1a, b, c and d, respectively. All scales are shown in two octaves in V position. Between the notes and the tab, the intervallic relationship between the notes is illustrated. In Staff 1a, the A Major scale is shown, spelled intervallically: 1 (root), ma2 (major second), ma3, per4 (perfect fourth), per5, ma6, ma7, 8 (octave), 9, 10, 11, 12, 13 (when in the second octave, which is all notes higher than the octave, the prefixes "ma" and "per" are not commonly used). Memorize the scale in this position, reciting the names of the notes and the intervals as you play. The intervallic relationships must be memorized for understanding harmony and understanding the differences in the harmonization of the different scales. After playing the scale up and down, reciting the intervals, play each note against the root, or in pairs, simultaneously (as doublestops), i.e., A and B, A and C, A and D, A and E, etc. When playing A and B together, you hear the harmony of a *major second*; when playing A and C together, you hear the harmony of a *major third*. Play every note simultaneously with the low A root, taking in the sound and *quality* of the harmony.

Now let's move on to A Natural minor (Aeolian). Here, the prefixes "ma" and "per" are not used—in many modern music books, the use of these prefixes is forgone, as they are implied and are readily understood. Notice that the difference between this scale and A Major is that, in the first octave, the third, sixth and seventh are lowered one half step (one fret): C<sup>♮</sup> is lowered a half step to C, F<sup>♮</sup> is lowered one half step to F, and G<sup>♮</sup> is lowered one half step to G. To lower a note a half step is to "flat" it, illustrated with the symbol, ♭, so C, F and G are shown intervallically as the ♭3, ♭6 and ♭7, respectively. In the second octave, the tenth (the third, one octave higher) and thirteenth (the sixth, one octave higher) are lowered one half step, illustrated as the ♭10 and the ♭13. Repeat the process of playing the scale up and down, memorizing the notes and intervals, and play the low A root in pairs with all other notes. Before moving on to the next scale, note specifically the differences in the sound of the different intervallic relationships between A Major and A Natural minor. Attaining a clear grasp of these differences will deepen your understanding, enabling you to "hear" (understand) harmony more quickly and accurately.



Next up is A Mixolydian. Notice that the only difference between A Mixolydian and A Major is the seventh degree: in A Major, the note is G#; in A Mixolydian, the note is lowered one half step to G, creating the ♭7. Repeat the previous process, and do likewise for the last scale shown, A Pentatonic major.

Now that you've gotten a grip on the four scales, we're going to play each scale in pairs of intervals, ascending, staying diatonic (within the structure of the scale). In Staff 2, pairs of notes in A Major are shown, starting with thirds (see Staff 2a). Beginning with A and C# played together, each note moves up to the next scale degree, creating the next pair; A moves up to B, and C# moves up to D, so now B and D are played together. As you continue the process, you see that you are playing the scale in an ascending pattern from two different points simultaneously, which is in this case how the harmony is created. Notice how the shapes (the fingering positions) change from one pair to another; this is due to the nature of each note following the step pattern of the scale. The rest of the examples in Staff 2 show all of the possible pairings, going as high as ninths. All examples are shown in two octaves. Memorize the sound of these intervals as well as

the patterns on the guitar, and then transpose them to all the different keys. This, of course, should also be done for the following examples, as well (tell your friends you won't be seeing them for a while).

In Staves 3 and 4, A Natural minor and A Mixolydian are illustrated in pairs of thirds, fourths, fifths and sixths, all shown in one octave, with the exception of sixths in A Mixolydian. This is shown in two octaves, because this sound, sixths in Mixolydian, is one of the most common uses of doublestops in rock 'n' roll, r & b, blues, country, jazz and other styles. After memorizing these doublestops in the positions shown, work them out in the same key on other sets of strings, such as staying on a set pair of strings, traversing the neck. Working on every conceivable approach will only help to expand your overall knowledge of the fretboard.

In Staff 5, A Pentatonic major is harmonized in the two most readily-used ways: a) thirds and fourths; b) "french horn fifths." Both are useful in many different kinds of music. The use of "french horn fifths" can be heard in the playing of jazz guitarists Jim Hall, John Scofield, Pat Metheny and Mike Stern, among others.

As previously stated, sixths in Mixolydian account for the most preva-

lent use of doublestops in popular music. Staff 6 illustrates five examples of the use of Mixolydian sixths: Creedence Clearwater Revival's "Fortunate Son" (see "Proud Mary," transcribed in this issue, for additional doublestop use), Sam and Dave's "Soul Man," and the Otis Redding classic, "The Dock of the Bay," both with doublestop king Steve Cropper on guitar (see GUITAR EXTRA!, Vol. 3, No. 1, for a complete transcription of "The Dock of the Bay"), Jimi Hendrix' "Night Bird Flying," from *The Cry of Love*, and Cream's "I'm So Glad," as heard on *Goodbye*. There are scores of other great songs that feature the use of doublestops, such as The Rolling Stones' "Can't You Hear Me Knocking," Chuck Berry's "Johnny B. Goode" and "Brown-eyed Handsome Man," Van Morrison's "Brown-eyed Girl," and The Beatles' "Yer Blues," to name a few. Look for Part II on doublestops in a future issue. ☐

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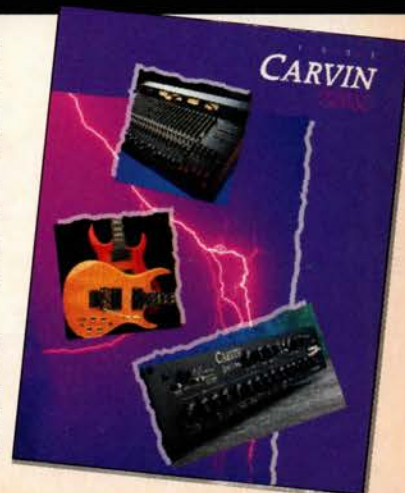
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poster

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**Joe Satriani**  
• **Michael Wilton cover-**  
Big Bad Moon • \*I Don't Believe  
In Love • The Shortest Straw •  
Close My Eyes Forever  
• \*Rock And A Hard Place  
• Rolling Stones poster

9004 APR. 90

**Beach•Hill•Sabo cover-**  
Headed For A Heartbreak • \*18  
And Life • Over My Head •  
\*Suffragette City • \*Truckin'  
• Jerry Garcia-poster

9005 MAY 90

**George Lynch cover-**  
People Get Ready • \*Sittin' On  
Top Of The World • Mr. Scary  
• \*Janie's Got A Gun  
• Excerpts from Quadrant 4  
• Jimmy Page-poster

9006 JUN. 90

**Jimi Hendrix cover-**  
\*Presto • 32 Pennies • Abigail  
• Anesthesia: Pulling Teeth (bass  
line only) • Hey Joe • Greg  
Howe • Blues Saraceno-poster

9007 JUL. 90

**Steve Vai cover-**  
\*Call It Sleep • My Old School •  
\*Forever • \*Gutter Ballet •  
\*Bigmouth Strikes Again  
excerpts from Icarus Dream Suite  
• Kiss-poster



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**Randy Rhoads cover-**  
Steal Away (the Night)  
• \*Up All Night • Long Time  
• \*Mystical Potato Head Groove  
Thing • Black Velvet  
• Slaughter-poster

**9009 SEP. 90**

**Clapton/Campbell  
Van Halen cover-**  
\*I Wish It Would Rain Down  
• Toy Soldier • \*Hot For Teacher  
• Hands All Over • House Of  
Pain • Eddie Van Halen-poster

**9010 OCT. 90**

**Bon Jovi/Beck cover-**  
Blaze Of Glory • \*Epic • Go Your  
Own Way • I Think I Love You  
Too Much • Life Goes On  
• C.C. DeVille-poster

**9011 NOV. 90**

**7th Anniversary Issue**  
I Would Love To • Miles Away  
• \*Got The Time • \*What Is And  
What Should Never Be •  
Runnin' Down A Dream • The  
Year In Rock Guitar-poster

**9012 DEC. 90**

**Warren DeMartini cover-**  
Lovin' You's A Dirty Job  
• \*Crossfire • Decadence  
Dance • Civil War • Smoke On  
The Water Jimmie Lee & Stevie  
Ray Vaughan-poster

**9101 JAN. 91**

**Vernon Reid cover-**  
Type • \*Jealous Again • \*Stop  
• Bluebird Cliffs Of Dover  
• Eric Johnson-poster

**9102 FEB. 91**

**Jason Becker/Jim Martin  
cover-**  
\*Falling To Pieces • \*Higher  
Ground • Air • Love In An  
Elevator • Terminal Beach  
• Flea (Red Hot Chili Peppers)-poster

**9103 MAR. 91**

**Queensryche cover-**  
\*The Best I Can • \*Hell's Bells  
• \*Fly To The Angels • \*Joey  
• \*The Boys Are Back In Town  
• Thin Lizzy-poster

**9104 APR. 91**

**Hendrix/Morse/  
Gibbons cover-**  
The Star Spangled Banner  
• Highland Wedding  
• \*My Head's In Mississippi  
• \*Lucretia  
• \*A Lil' Ain't Enough  
• Jimi Hendrix-poster

**9105 MAY 91**

**Vaughan/Perry/Lifeson  
cover-**  
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Angels • \*Coming Of Age •  
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Times • Slayer-poster

**9107 JULY 91**

**Classics Issue -**  
\*Mean Street • \*Seek & Destroy  
• \*Bohemian Rhapsody  
• Caprice No. 24 • \*Turn! Turn!  
Turn! • Queen-poster

**9108 AUG. 91**

**Eddie Van Halen cover-**  
\*Poundcake • \*All The Way  
From Memphis • \*The Needle  
And The Damage Done  
• \*Incident At Neshabur • \*Silent  
Lucidity • Van Halen-poster

**9109 SEP. 91**

**Nuno Bettencourt cover-**  
\*Get The Funk Out • \*Monkey  
Business • \*Question •  
\*Anarchy In The U.K. • \*Daddy,  
Brother, Lover, Little Boy  
• Mr. Big-poster

**9110 OCT. 91**

**Skid Row cover-**  
\*The Threat • \*You Could Be  
Mine • \*Bad To The Bone  
• \*Green River • \*Jesu, Joy of  
Man's Desiring  
• Skid Row-poster

**9111 NOV. 91**

**Eric Johnson/Jeff  
Cease/James Hetfield  
cover-**  
\*Runaround • \*Twice As Hard  
• \*Enter Sandman • \*I Wanna  
Be Sedated • \*Trademark •  
Jason Becker Benefit Concert-  
poster

**9112 DEC. 91**

**Geddy Lee/Marty  
Friedman/Jason Newsted  
cover-**  
\*Don't Tread On Me • \*Go To  
Hell • \*La Villa Strangiato •  
\*Summerland • Helplessly  
Hoping • Geddy Lee & Alex  
Lifeson-poster

**9201 JAN. 92**

**Guns & Roses cover-**  
\*Through the Never • \*Shout at  
the Devil • \*From the Beginning  
• \*I Want You Back • \*Don't  
Cry • Nikki Sixx-poster

**9202 FEB. 92**

**Dave Mustaine •  
Eric Johnson cover-**  
\*Hangar 18 • \*Righteous •  
\*Badge • \*Flight of the Wounded  
Bumble Bee • \*We Die Young •  
Nuno Bettencourt-poster

**9203 MAR. 92**

**Hall of Fame Issue**  
\*Runnin' With the Devil •  
\*Castles Made of Sand • \*Whole  
Lotta Rosie • \*The Sky is Crying  
• \*The Weight • Vivian  
Campbell/Zakk Wylde-poster

**9204 APR. 92**

**Slash/Duff cover-**  
\*Communication Breakdown  
• \*In My Life • \*Outshined  
• \*Remember When • \*The  
Garden • Randy Rhoads-poster

**9205 May 92**

**Phil Collen/Rick Savage  
cover-**  
\*Alive & Kickin' • \*One Way Out  
• \*Give it Away • \*Break on  
Through • \*Photograph  
• Guitar 101-poster

**9206 June 92**

**Yardbirds cover-**  
\*Shapes Of Things • \*Rusty Cage •  
\*No More Tears • \*Deja Vu • \*Tush  
• Corrosion Of Conformity poster

**9207 July 92**

**Randy Rhoads cover-**  
\*Madman • \*I Still Haven't Found  
What I'm Looking For • Tie Your  
Mother Down • \*Mouth For War  
• \*Crazy Train • Tracii Guns poster

**9208 August 92**

**Joe Satriani cover-**  
\*Summer Song • \*Where Were You  
• \*Machine Gun • 316 • \*Back Door  
Romeo • Guitar Heroes poster

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# RESUME

John Stix

**NAME:** Greg Cooper **AGE:** 32  
**ADDRESS:** 4038 Beverly Glen Blvd.,  
 Sherman Oaks, CA 91403  
**INFLUENCES:** Jeff Beck, Charlie Parker,  
 Larry Carlton and Albert Lee.  
**EQUIPMENT:** Two Fender Stratocasters,  
 Ibanez Artist, Ovation 1124 Nylon String  
 acoustic, 1961 Fender Jaguar, Ibanez  
 MIDI Synth guitar, MC-1 controller, Roland  
 JC 120H amplifier, 2 Fender 2x12 speak-  
 ers, Rockman Soloist w/Rockmount,  
 Ibanez HD 1000 harmonizer/delay, Boss  
 BCB6 pedalboard and pedals.  
**PERSONAL STATEMENT:** I began play-  
 ing guitar at age 12, and at 13 played my



GREG COOPER

first gig. I made \$5.00 playing "Secret Agent Man" all night, while using a tape recorder for an amplifier. I went on to study with Los Angeles sessionmen Jimmy Wyble, Ted Green, Charlie Shoemaker, Phil Upchurch and Doug MacDonald. I spent two years as a music major at Los Angeles Valley College, which gave me an appreciation for jazz and classical harmonies. It was a great place to meet and work with other players. In school the situation was diverse, one minute playing in a 19-piece jazz big band, the next minute playing with a marching band, complete with an "electric section" powered by huge Cerwin/Vega speakers on wheels. As a production coordinator and associate producer with Grammy Award winning producer Steve Tyrell (MCA Records), I've worked with the Crusaders, Sea Level, Bill Medley and Merry Clayton on "big budget projects," from beginning to end. As a performer, I've shared the stage with members of Glenn Frey's, Maynard Ferguson's, Tom Jones' and Ray Charles' bands. As leader and per-

former, I toured the Pacific Northwest Red Lion chain from 1986-89. Currently working in the Portland area, I have a cassette of original material entitled, *Zero Hour*, available at local music stores. I've played my way from San Diego to Anchorage and all points in between, although that doesn't seem enough. I want to keep playing and working and take it a lot further up the road.  
**COMMENT:** Greg is somewhat of a "wave" player. His pop/jazz is founded on that swing thing, with a lot of blue notes making their appearance. Looking for a graduate of the Carlton school? Greg just could be your man.

**NAME:** Jeff Laudeman **AGE:** 25  
**ADDRESS:** 7632 Topanga Cyn Blvd.,  
 #203, Canoga Park, CA 91034  
**INFLUENCES:** Hendrix, Rhoads, Vai,  
 Sambora.  
**EQUIPMENT:** Kramer guitars, ADA MP-1,  
 Sonic 4x12, Fostex X-15.  
**PERSONAL STATEMENT:** I began play-  
 ing when I was 9 years old, inspired by  
 the band, KISS. I got serious about the  
 guitar at the age of 10, when I began my  
 formal training. By age 15, I had formed  
 a band and played many modest gigs,  
 using my original music. Throughout high  
 school I played in the jazz band, and had  
 a successful band that played the club  
 circuit often. Upon graduation, I moved  
 to Los Angeles to pursue a professional  
 career. I have since been in bands and  
 projects, and have been recording exten-



JEFF LAUDEMAN

sively at home and in the studio. I have been teaching for three years and am currently starting a small music-related business. With my current demo, I am hoping to join or form a band around my

style of music, to reach as many people as possible.

**COMMENT:** Control, dynamics and a strong sense of song structure will be the key to Jeff's success. By composing song hooks rather than guitar hooks, he opens up his world of music far beyond just the guitar community.

**NAME:** Scott Boland **AGE:** 20  
**ADDRESS:** 19 Rockefeller Ave. West  
 Haven, CT 06516  
**INFLUENCES:** Vai, Firkins, Yngwie, etc.  
**EQUIPMENT:** ENGL rack tube preamp  
 and power amp, purple Ibanez Jem,  
 custom ENGL cabs, Rane PE 15's,  
 Quad+, 422A, Tascam 424, too many  
 broken cables.  
**PERSONAL STATEMENT:** I began  
 playing in my early teens and had my  
 first serious band at age 15. Two years  
 later I attended Berklee in Boston. At  
 Berklee, I was influenced by new styles



SCOTT BOLAND

and players, which changed my style completely. I then joined the band, Street Legal. Here I expanded my talent as a songwriter and performer in the commercial rock vein. I am currently endorsing ENGL amplifiers exclusively. This past year I released my first instructional video for Rockhouse Video, Inc. I am also teaching guitar at the Rockhouse School of Music. I am currently in search of representation and/or new management.

**COMMENT:** A modern player all the way. Scott has the chops and control to make his phrasing and melodic ideas soar—and they do. He's sort of a cross between Blues Saraceno and Michael Lee Firkins. Good listenin'. 📺

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.



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# Jason Bieler

## SAIGON KICK

For all those who will point to Seattle as the only city on the map producing exciting new bands these days, take your finger and trace a long diagonal due southeast all the way to Miami, Florida. That's where you'll find Saigon Kick, a startlingly eclectic band that delivers aggressive, raw, guitar-driven rock 'n' roll. In 1991, the band's self-titled debut album yielded the AOR hit, "New World," and the metal

smash, "What You Say." With the release of their second album, *The Lizard*, guitarist Jason Bieler continues to keep himself and his bandmates out of the pigeonholes by providing a broad range of musical styles. His own guitar excursions take him from crunch rhythm guitar-work to soaring, unbridled lead shredding to minimal, multi-

layered textural sweetening. With all that sonic and musical integrity going on, you may be surprised to learn that Jason's principal provider of crunch in his live rig is a familiar yellow stomp box: the Boss Super Overdrive pedal (list price: \$69.00).



**You're really using just a Boss pedal as your distortion unit in your live rig?**

Yes, a Boss Super Overdrive, the best overdrive pedal ever made.

**Where did you buy it?**

I didn't buy it. One of my guitar techs ran out and bought it at one of our shows because my preamp had blown up—a \$9,000, 40-buttoned launch-control preamp thing that I never had working halfway decently anyway.

**So if it was intended just as an emergency replacement, why are you using it now?**

I always used to use it, and it always sounded great, but then for some reason, when you get a little bit of money, you suddenly think, "Well, now I have to get this huge control board to get anything to work right"—and it never works. So I went back and got the old standby, and it's been working like a charm. It's been all over Europe, Japan, everywhere. It's funny, when we were in Japan, we played

with Ozzy, and sure enough, there on Zakk's board was the same exact overdrive pedal.

**What else is in your signal chain?**

It's just my guitar into the overdrive, and then the signal's split into a Boss chorus—another \$65 pedal—and then into two Paul Rivera heads. I have a Roland SDE 3000 digital delay in the effects loop of one of the heads. That's my standard live setup.

**How do you set the controls on the overdrive?**

The tone is straight up, the overdrive is at about 2 o'clock, and the level is up full.

**Do you turn it on just for the solos?**

It's usually always on, and it works great, because if I turn the guitar down, the Rivera amps really react well to the reduced input. When I turn the guitar down, it usually gets really clean.

**Even through the overdrive?**

Even through the overdrive it's fairly clean, although I wouldn't go and play Police

cover tunes with it (laughs).

**Do you have to change the battery often?**

I usually change it every day, because I'm very manic about that stuff, just because I have this weird feeling that every second that the pedal's on, it gets weaker and weaker.

**And is this setup used to duplicate a studio sound that we could point to on the record? Or is this just what you like live?**

I use the exact same thing in the studio, on the new record. Same exact pedal.

**You didn't go through the studio's overdrives?**

No, it's the exact same setup, exact same cabinet and head, miked with a Shure SM-58. I even took the chorus out of the loop because I didn't use any delay or chorus when we were recording. I just slapped that on later. I wanted to go really dry, so it's just the overdrive into the head.

**Who first turned you on to the Boss Super Overdrive?**

Actually, I used to use it all the time when I was a little kid. That was the pedal all the guitar players in my neighborhood used. Then I got into this frame of mind where I had to have all this rack stuff, all these push-pull MIDI things, and sure enough, it was complete disaster. I never got the levels right. I really like the ease of the overdrive pedal; it's a great pedal, and there's just three knobs to deal with.

**Are they as good now as you remember them as a kid? Or is there such a thing as the classic old Boss pedal?**

Of course there is. Somewhere out there on the horizon, there's some kid who's got my old Boss pedal...and it works great. ☐



John Ricard/Photofeatures



Continued from page 80

Drake-like intro and then the drums kick in. Finally, there's this amazing, huge part where the piano comes in. It's like a rollercoaster ride. "'Morning Song' is gospel," says Chris, "that uplift is intentional. That's why people like the Swans and Nick Cave get on my nerves," he continues. "It's like they're into that obvious dark side—and wallowing in it rather than cathartically processing through it, like Lowell George," he adds, or "'Tears of Rage' from Big Pink. That's what gospel means, that's what the blues is all about." Chris has an ancient autographed promotional copy of an early Dylan album where Bob talks about singing the blues to help get out of them, not to masochistically marinate in them. "Some of those English bands seem to think oppression and alienation is exclusive to them," Chris sneers. "Please!"

By now, if you think the Crowes used some high tech studio wizardry to achieve the hot immediacy of *The Southern Harmony*..., you obviously have not been paying attention. "I mixed 'Thorn in My Pride' with our engineer Brendan at the Record Plant—and I hated it," says Chris. "They had this huge board with digital computers and shit, which Brendan loves. Forget it, I went over to Hollywood Sound, got on that little Neve board, and hot-mixed the



Neil Zlozower

whole rest of the album in one evening. What else do you need?" According to Chris, that's why their records sound different on radio. "I don't have an ear for

hit records," he admits. "That's the only reason we're any good—we don't know what the fuck we're doing, we just do it. You can analyze it all later." For the Crowes, structure and discipline has to come from inside, not from some codified set of rules or formulas. This is a band that thinks with their hearts and feels with their heads.

Obviously they're on to something. The next morning at breakfast, the band gathers in the hotel lobby to check out the new *Billboard*. *The Southern Harmony*... enters the charts at #1. The guys are pleased but subdued, even a bit somber. After all this, they don't want to lose their sense of themselves. "You know, Woody Guthrie, he never separated himself from folks," reflects Chris. "Maybe the Crowes are going to be one of the bands in the next five or six years that brings it around to what's important, I don't know." And what is important to the country's newest #1 band? Rich Robinson looks pensive. "Maybe if I still have a vital relationship with my music, the audience, my band in 15 years or so I'll have the right to talk about 'success,' and what it means."

Chris Robinson pauses, then breaks into an impish grin. "When the critics start saying that Mark Farrow of Grand Funk is cool, then I'll know things have really changed! I don't care if he is a born-again whatever, 'Nothing Is The Same' from *Closer To Home* is a bad song," Chris chortles. "And you gotta admit, the guy had great bellbottoms!"

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# BASS INSTINCTS

Breathe In The Air by Stu Hamm



Lori Stoll

Welcome to the first in a series of articles that I'll be writing on bass playing for GUITAR. Some articles will deal strictly with technique, while others will deal with more esoteric angles of the art and practice of the bass. If you have any questions or topics that you would like me to address, please write me, care of GUITAR, and I'll try to incorporate them into future columns. (One note: Although the name of this column is a bad pun based on a popular movie of the day, I promise that there will be no homophobia, and at no time will I attempt to cross my legs without wearing underwear.)

Since this is my first article for this magazine, let's start off with the most basic instinct that there is—breathing! I'm assuming that since most of you reading this are alive, you already know the basic ins and outs of breathing, but how many of you remember to do so while you are playing?

It is extremely important to be loose and relaxed while you are playing, and breathing deeply and evenly is one of the best ways to ease tension of any kind. Hindus and Buddhists have written volumes on the art of meditation, so if any of you are especially moved by this article, there is much literature at your disposal.

There are many ways and reasons to tense up while you are playing, and they are all a great impediment to your playing. Say that you are playing a song that has a very difficult passage in the bridge, a fast run or something. Even while you're playing the rest of the song, you're thinking, "Oh no, that hard part is coming up. Sure hope I get it right!" While you're thinking this, the muscles in your arms, wrists and fingers tense up, until you have a vise-like grip on your bass, making it impossible to play anything!

I'm sure you all know people who stop breathing when they are soloing. I used to have this problem. I'd get so worked up that I'd turn bright red in the face and my breath would come out in short, labored spurts. My muscles tensed up, and I'm sure it sounded that way in the music, so here are some exer-

cises that I came up with that helped me, and hopefully will help you, as well.

I wrote a piece called "Simple Dreams" for my first album, *Radio Free Albemuth*. The chordal bass part I wrote as a sort of meditation exercise. It's a slow, melancholy piece and what I do is breathe in deeply through the nose during the first bar, then, when the chord changes during the second bar, breathe out slowly and deeply through my mouth. Then you try to play the piece feeling the rhythm of your breathing. This is a very, very simple exercise that I do as a regular part of my warm-up exercises, and it's amazing how much a few minutes of deep breathing will relax your body and focus your mind.

Play a G major scale, slowly, and

while going up the scale, breathe in slowly and deeply through the nose. When you get to the top G, stop for a moment, then as you play the scale back down, breathe out through your mouth. Breathe in the good air, and exhale the bad air! You can take any piece you play, divide it into groups of bars, and arrange a breathing pattern around it. I'm not saying that you need to inhale and exhale in time with the music while performing, but if you take the time to practice this, it will become second nature, and you will find yourself much more at ease in any situation.

So until next time, relax, take a deep breath, let it out, feel the wonderful rhythm of your breathing, and let 'er rip!! Ta-Ta! ☐

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1. How many songs on this page can you play?
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- That's what I thought. Most guitarists know 30-40 songs (that is the 1st few chords & a lick or two from the solo).

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- ☐ **MIXED TAPE B.** Hot for teacher - In my dreams - Heaven tonight - Round & round - Shot in the dark - Crazy train - Rainbow in the dark
- ☐ **MIXED TAPE C.** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down
- ☐ **AC/DC.** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
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# CLASSICS ILLUSTRATED

## Motivic Organization by Robert Phillips



Robin Wisotsky

Okay, I know the title of this month's column looks a bit intimidating, but read on and you'll see it's really not so bad. A motif (pronounced "moteev") is a short musical phrase which will recur in a piece; in other words, a riff. Much of the classical music of the 20th Century uses motives, often in seemingly unrelated keys, or having no key at all. This month, we will examine an excerpt from one of the real masterpieces of the contemporary classical guitar repertoire, the Benjamin Britten "Nocturnal," and parts of a tune by Soundgarden.

In example #1, from the third movement of the Britten, we see repeated chords in C with the upstems, and a bass motive that hints G major (or C Lydian) with the downstems. This is followed by a treble motive (above the repeated chords) in which the shape of the motive is inverted. The chord then changes, and the new bass motive hints at C minor by using the E $\flat$ . The first three notes of this motive are imitated in the treble (G-F $\sharp$ -E) and repeated a step higher (A-G $\sharp$ -F $\sharp$ ) before bringing us to the B.

In example #2, the beginning of Soundgarden's "Jesus Christ Pose," from the CD, *Badmotorfinger*, we see a motive which is on one hand in D minor, and on the other is part of a whole tone scale which will return an octave higher later. Example #3, with a G $\sharp$  and a C $\sharp$  resolving to a micro tone half way between E $\flat$  and E $\sharp$  (the 3/4 bend), is in no key in particular, although it is heard over a D5 harmony. Finally, example #4, which occurs at the bridge of the song, uses the whole tone scale which we mentioned earlier over a very adventurous harmony; the bass line includes a diminished fifth (D-A $\flat$ ), which could occur in the key of E $\flat$ , but that does not seem to be the case here—it seems to be used more for its inherent weirdness.

As we examine these short phrases, we begin to see that the music need not be considered to be in any one key, and that the short motives, and the way in which they are imitated, give the pieces their coherence. ☑

Ex. 1

Ex. 2 Gtr. I  
Bass plays D pedal

Ex. 3 Play 16 times  
Bass plays D pedal

Gtr. II  
pick slide

Ex. 4





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# OPEN EARS

Sitting in Again by Steve Morse



I read a lot of magazines myself, and I notice that some topics come up for discussion more than once over the years. I also notice that I don't seem to mind when I get a review of some information that I already might have read about some time back. I'm hoping you folks will agree with me as I bring up a subject I wrote about a while ago. The subject is jamming, or sitting in.

I feel that it's a great thing to play with some friends, or even strangers, onstage, provided that the feeling is mutual. That is probably a good place to start this discussion. Is the feeling mutual?

I've seen situations where it was one-sided, and nothing good became of it. It could be that a band corners someone and forces them to sit in, and the guest is in no shape to play, or can't adjust to the strange instrument that's thrust in their hands. Or, it could be that the band agrees to let a pushy acquaintance onstage just to follow the path of least resistance.

Normally, the performer will ask the guest to sit in. Or the manager, roadie or promoter may notice that there's a potential guest in the wings. Still, someone on behalf of the performer should extend the invitation. No matter what the case, it should be something that everybody wants to do. Why? Because if it's a real jam, it's going to be experimental, and everybody has to accept the result.

If the music sounds really bad, the audience can't help but associate that result with everyone they see onstage. Musicians in the audience won't have any trouble understanding what did or didn't happen, but the crowd just judges overall feeling first. That also means that the crowd could be loving the fact that there is a spontaneous jam regardless of weird musical moments. That's why many guest spots happen on encores, when the audience is already in a positive, energetic mood. I guess my first point is to make sure everyone wants to do it, then let it happen without too much more worry.

The way I see it, doing anything creative on the spur of the moment brings you closer to honest expression. People love to see honest expression, although some appreciate it more than others. Still, it's a really good idea to get a very

basic plan going before you start. The exception would be if everyone is coming from a purely improvisatory background. The plan might be simply to play blues in G, or cover a specific tune, or to begin your solo after the 2nd chorus, or "I'll cue you when to wail." A little framework seems to work best.

Next, it would be good to mention who or what is going to cue the changes, solos and ending. If it's a band member, make sure they are able to read the audience to determine when to move on, when to wrap it up, when to bring it around one more time. A little direction at the right places makes the difference between an aimless, boring jam and an enjoyable guest spotlight. If you are already at the point where nobody wants to jam without rehearsing, you should try to loosen up a bit.

This is the part where I may repeat myself. I would really like to see musicians move around more, especially when they jam. I'm not talking about moving on the stage; I'm talking about moving in and out of the spotlight. This applies whether or not there is a spotlight. You know, I mean *be musical*; don't always be thrashing at the same volume and density. If the spotlight is on someone else, or it's their turn to solo, give it some room. Use common sense. If there's three rhythm instruments playing behind somebody singing or soloing, do you really need to stay cranked up at full solo volume? Do you even need to play at all? Probably not. When you're in a "Ton o' Musicians" jam, you should probably look for one accent every bar or two to play on—that way you'll be adding to the rhythm, instead of just grinding away.

If you need more convincing, remember that if you're the guy sitting in, the soundman isn't familiar with what you're going to be doing. If you're playing constantly, he's going to turn you way down so that the sound is familiar again. Oh yeah, sometimes they forget to turn you up for your solo. But if you're barely playing during other features, and adding punctuation here and there at a reduced volume, then you stand a much better chance of being heard when you let loose.

What if you really do need to accompany someone else's solo or melody? The solution is to simply do what's required. The first verse or the beginning of a solo

section may find you not playing at all, in order to give some impact when you begin your rhythm. Try playing in the holes, where nothing else is, if you're wondering what to do. As the chorus hits, or the soloist builds in intensity, follow it with more energy, if you can manage to stay a few notches behind them in volume.

If you're thinking that none of this is going to apply to you because you're always going to be prepared, think about this: many groups that audition musicians place much more importance on how they handle a spontaneous section than if they know the stock material. You never know who's going to be listening when you sit in somewhere. Some guitarists have been hired based on their ability to edit themselves. And some guitarists have blown a big chance by playing too much. So move in, and out of, the spotlight. ☛

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# ANTISOCIAL GUITAR

Connect The Dots by Reeves Gabrels

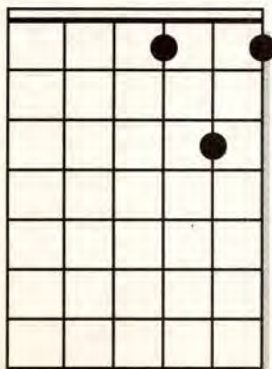


When I was a kid in grade school, we used to get a little newsprint magazine every week called *The Weekly Reader*. In it was a section that really used to get me going, called "Connect the Dots." It involved a series of dots with numbers next to them; what you would do was draw a line from dot to dot in proper numerical sequence, and eventually an image would be revealed. I never really cared much for following the proper numerical sequence, much to the dismay of a number of teachers.

Many years later (while in art school), I ran across an interview with Howard Robarts in which he spoke about "sonic shapes." These were note patterns that paid no particular attention to scale or key signatures, but whose function was based on tension (playing the "random" shape), release (arriving back in the original key), and the pleasure of wiggling your fingers. It also left plenty of room for happy accidents and new harmonic possibilities. Wow! Just like grade school.

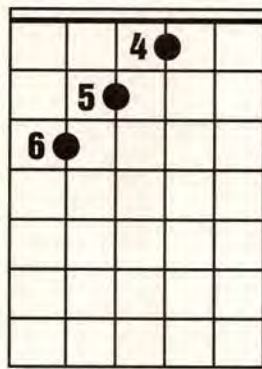
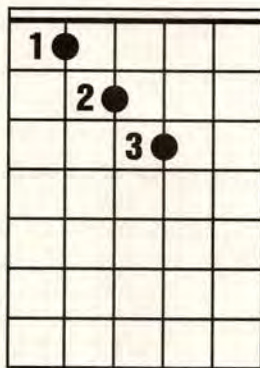
So how does this work? It's really simple. Pick up your guitar. Choose a random shape. Let's delineate a triangular shape using the top three strings (G,B,E). Before we play a note, let's make a few more arbitrary decisions. We will only use three notes (each point of the triangle); we will move the shape up the neck in minor 3rd intervals. (This will lend a certain symmetrical feeling to the shape experiment, because in a 12-tone system—Western music—any time you move in intervals of a minor third, at every fifth change you will end up an octave above where you started.)

The shape I have chosen is:



While playing these three notes in any sequence, move this shape from the first fret to the fourth, seventh and tenth frets, stopping at the thirteenth fret. If you let the low E string ring, it will give a pitch reference on the shape. Against the low E, the notes combined with the minor third motion take on a very diminished quality.

Another purely shape-oriented example would be this:



This shape will work on any three adjacent strings. It can be moved across, up or down the fretboard. When moving these forms around the fretboard, remember to take into account the irregular tuning of the six-string guitar. The low four strings are tuned in fourths, then an interval of a major third between the second (B) and third (G) strings, and then back to fourths between the B and E strings. This means that if you move a symmetrical shape across the fretboard,

it becomes sonically asymmetrical where it crosses from the G to B strings. This is neither good nor bad—just something to be aware of.

The sonic shape concept is a simple one: Think of a form/design/pattern and trace it out with your fingers. It is repetition, the geometry of form and the logic of movement—along with tension and release—that make the concept work. This may sound like a lot of factors to consider, but it's really just about musical intuition. We all have it. We just need to hone it (and, presumably, that's why you're reading this magazine).

When it comes to sonic shape-making, resolution of the idea is the key. Two books worth checking out are: *Intervalllic Designs* by Joe Diorio, which deals with this concept directly, and *Artful Arpeggios* by Don Mock, which doesn't deal specifically with shape making, but is definitely a good foundation.

Have fun connecting those dots... ☒

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# THE METAL EDGE

Inspiration Versus Aspiration by Alex Skolnick



In 1978, Eddie Van Halen's "Eruption" solo was the catalyst which resulted in the entire rock world being made aware of the virtues of right-hand tapping. Since then, his technique has been explored by practically every rock guitar player at one time or another. "Eruption" still stands as the most influential, most often imitated of licks. Today, however, let's look at Van Halen's early work as an inspiration rather than an aspiration, and try to use his influence to come up with something new.

Ex. 1 is the classic, three-note, triplet hammer-on in the style of "Eruption." This lick could turn quite a few heads when it was still new, but has since been so dramatically overplayed that Joe Satriani once told me, "Play anything but that." What can we do to make it different? First, let's look at three things we know about it: (1) it is a triad (1,3,5); (2) it contains just three notes; (3) it is a triplet. By changing one or more of these qualities, we'll end up with a different result. Let's start with quality #1, the triad factor. The A minor triad in ex. 1 becomes the first three notes of the A minor scale, and moves up and down the scale pattern (ex. 2). Now, let's alter quality #2, by giving the original lick (ex. 1) more than three notes (ex. 3). Notice how the alternating notes seem to steal the melody. Finally, we'll alter quality #3 by playing 16th notes instead of triplets, which sounds better if we throw in an extra note (ex. 4). In this example, qualities #3 and #2 work together when altered correctly.

While none of these new licks are completely devoid of the Van Halen sound, they represent a step towards something different. Here are a few more qualities you can try to change in the preceding examples: (1) they are repeating; (2) they involve only one string; (3) they move up the scale rather than down. Hopefully this technique will help you come up with some great new ideas. Good luck! ☐

Ex. 1

Ex. 2

Ex. 3

Ex. 4

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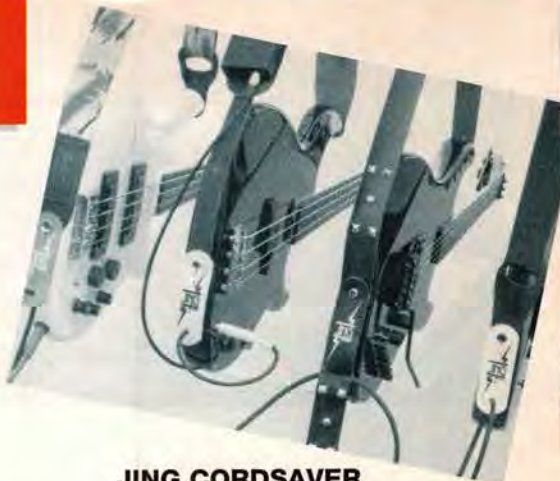


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| 2571 AC/DC Angus Young | 2571 AC/DC Are You Ready | 2852 AC/DC Historical | 2585 AC/DC I Want You Blood | 2519 AC/DC Rites Edge | 2426 AEROSMITH Pushed Design | 2287 AEROSMITH Silver Photo | 2495 ALICE COOPER Billion & Babies | 2996 ALICE COOPER Full Death Head | 2880 ALICE COOPER School's Out | 1880 ALICE COOPER Tophat | 3042 A. IN CHAINS Breed The Freak | 3071 ALICE IN CHAINS Group | 2851 ALICE IN CHAINS Lp Cover | 3151 ANTHRAX Boom Box | 3152 ANTHRAX Not Man With Finger | 3153 ANTHRAX Persistence Of Time | 2920 BADLANDS Voodoo Highway | 3221 BEASTIE BOYS Bordered Photo | 2688 BLACK CROWES Bar Room | 2580 BLACK CROWES Blues Is Blood | 2915 B. CROWES Insured Group Shot | 2571 B. CROWES Shake Your Money | 2673 BLACK SABBATH Logo | 3223 BODY COUNT Logo | 3035 BOLT THROWER Warhammer | 2801 BOW JOVI Live Photo | 3132 C.C. Hilder | 3188 CANNIBAL CORPSE Butchered | 3121 CARCASS Chest Cavity | 3112 CULT Ceremony | 2094 D.B.I. Violent Pacification | 3262 DANKO How The Gods Kill | 2412 DANKO Lucifuge | 2833 DANKO Skull | 3165 DANKO Wolf | 3082 DEATH Human | 3083 DEATH Scum Bloody | 1391 DEF LEPPARD Women | 2763 DECIDE Metalion | 2881 DON DOKKEN Photos | 2841 DOORS Dance On Fire | 2714 DOORS Monsters/Frames | 2722 DOORS People Are Strange | 2917 E. CLAPTON Photo With Guitar | 3043 EVERY MOTHERS Lp Cover | 2687 EXODUS Lustric Parade | 2408 EXODUS Musical Skull | 3126 EXPLOITED The Massacre | 2992 EXTREME Varsity | 3091 FAITH NO MORE New Logo | 2625 FAITH NO MORE Sowing Seed | 3155 FASTER PUSSYCAT Cat In Can | 3188 FIREHOUSE Group | 2923 FIREHOUSE Sparky | 3173 GRATEFUL DEAD Spring Tour | 2218 GUNS 'N' ROSES Ad | 2982 GUNS 'N' ROSES Bloody Logo | 2551 GUNS 'N' ROSES Broken Heart | 3040 GUNS 'N' ROSES Coma | 2893 GUNS 'N' ROSES Insured Skull | 2933 G. 'N' ROSES Skeleton With Gun | 3103 GUNS 'N' ROSES U.S. Tour 91 | 3239 GUNS 'N' ROSES Warning Sticker | 3214 GWAR Dinosaur | 3230 GWAR Logo & Guts | 3006 HEART Group | 2885 HEART Group | 2831 IRON MAIDEN Eddie & Kid | 3210 IRON MAIDEN Fear Of The Dark | 1497 IRON MAIDEN Killers | 1195 IRON MAIDEN Live After Death | 1196 IRON MAIDEN Mummy | 2621 IRON MAIDEN Tailgunner | 2978 JANE'S ADDICTION Cathedral | 2727 JANE'S ADDICTION Eden | 2726 JANE'S ADDICTION Frontal | 2521 JANE'S ADDICTION Ritual | 2556 JANE'S ADDICTION Santa Lucia | 2979 J. ADDICTION Winged Heart | 3164 JIMI HENDRIX B-W Photo | 2945 JIMI HENDRIX Burning Guitar | 2000 JIMI HENDRIX Radio | 2569 JIMI HENDRIX Tribute | 2891 JUDAS PRIEST Group | 2294 JUDAS PRIEST Pain Killer Lp | 3175 KISS DIAMOND The Eye | 1539 KISS Creations | 2570 KISS First Lp Cover | 1756 KISS Portrait/Makeup | 1755 KISS Rock & Roll Over | 3236 KISS Standing Photo | 3006 KREATOR Come Of Souls | 2355 KREATOR Endless Pain | 2962 L.A. GUNS Ballad Of Jayne | 2557 L.A. GUNS Cocked & Loaded | 3104 L.A. GUNS Pyramid | 1614 L.A. GUNS Sex Boogie & Tattoos | 1613 L.A. GUNS Shield & Skull | 2055 L.A. GUNS Vampires | 1267 LED ZEPPELIN 1st Lp Cover | 2542 LED ZEPPELIN Hammer Of Gods II | 1269 LED ZEPPELIN Houses Of Holy | 3242 LED ZEPPELIN Knight | 2130 LED ZEPPELIN Old Man With Cards | 1542 LED ZEPPELIN Physical Graffiti | 1258 LED ZEPPELIN Stairway | 2864 LITA FORD Guitar Photo | 3068 LITA FORD Skyway Colored Lp | 1823 LYNYRD SKYNYRD Skull/Fly | 2858 MEGADETH Alien | 3215 MEGADETH Band Photo | 2952 MEGADETH Launch | 2706 MEGADETH Peace Sells Lp Cover | 2970 MEGADETH Vic On Shield | 1073 METALLICA Damage Inc. | 1668 METALLICA Dantesque Justice | 2069 METALLICA Dantesque | 1667 METALLICA Logo | 1074 METALLICA KILL Em All | 2199 METALLICA One | 2575 METALLICA Private 2/Zorlat | 1718 METALLICA Shortest Straw | 1548 METALLICA Tribute | 2272 MISFITS Die Die | 1792 MISFITS Eyeballs | 2044 MISFITS Hroled Skeleton | 3002 MORRID ANGEL Many Madnes | 3114 MORRID ANGEL Leading Rats | 2707 MOTHER LOVE BONE Caricature | 2700 M. LOVE BONE Monkey Boy | 2287 M. CRUE Alister Fend Face | 2347 MOTLEY CRUE Bull & Chain | 3085 MOTLEY CRUE Decade Cover | 2926 MOTLEY CRUE Historical Allstar | 3123 M. DEATH Death By Manipulation | 3004 NAPALM DEATH Lp? | 3059 NIRVANA Logo | 3151 NIRVANA Silver | 2549 OBITUARY Cause Of Death | 3121 OBITUARY Pie Of Skulls | 3199 OBITUARY The End | 2332 OVERKILL Birth Of Tension | 3075 OVERKILL Blood Money | 2627 OVERKILL New Machine | 1461 OVERKILL We Don't Care | 2143 OVERKILL Years Of Decay | 3091 OZZY OSBOURNE Blizzard Of Oz | 1702 OZZY OSBOURNE Wicked | 3072 OZZY OSBOURNE Ozzy Cross | 3246 OZZY OSBOURNE Ozzy On Toilet | 3235 PANTERA Purple Photo | 3034 PANTERA Scorpions Things | 2990 PANTERA Scorpions West Of Change | 2932 SEPULTURA Group Shot | 2759 SEPULTURA Schizophrenia | 3089 SEPULTURA Tribal 5 | 2561 SKID ROW 300 Gigs | 2201 SKID ROW Across U.S. | 2279 SKID ROW I Survived Live | 2959 SKID ROW Monkey | 2885 SKID ROW Slave To The Grid | 2250 SLAUGHTER Band Photo | 2633 SLAUGHTER Portrait | 3101 SLAYER Hell Awaits | 3088 SLAYER Impaled Heads | 3099 SLAYER Live Undead | 2411 SLAYER Rept Of All Evil | 2142 S.L.C. PEPPERS Poison Logo | 2335 SLAYER Sumner Twins | 2047 RAMONES Logo | 1214 RANDY RHODES Solo | 3174 RICHIE SAMBORA Shogun Tour | 3096 RUSH Collage | 3171 RUSH Jack In The Box | 3212 S.O.D. I Hate Everyone | 3209 S.O.D. Last Stand | 3034 SCORPIONS Scorpions Things | 2932 SEPULTURA Group Shot | 2759 SEPULTURA Schizophrenia | 3089 SEPULTURA Tribal 5 | 2561 SKID ROW 300 Gigs | 2201 SKID ROW Across U.S. | 2279 SKID ROW I Survived Live | 2959 SKID ROW Monkey | 2885 SKID ROW Slave To The Grid | 2250 SLAUGHTER Band Photo | 2633 SLAUGHTER Portrait | 3101 SLAYER Hell Awaits | 3088 SLAYER Impaled Heads | 3099 SLAYER Live Undead | 2411 SLAYER Rept Of All Evil | 2142 S.L.C. PEPPERS Poison Logo | 2335 SLAYER Sumner Twins | 2047 RAMONES Logo | 1214 RANDY RHODES Solo | 3174 RICHIE SAMBORA Shogun Tour | 3096 RUSH Collage | 3171 RUSH Jack In The Box | 3212 S.O.D. I Hate Everyone | 3209 S.O.D. 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Last Stand | 3034 SCORPIONS Scorpions Things | 2932 SEPULTURA Group Shot | 2759 SEPULTURA Schizophrenia | 3089 SEPULTURA Tribal 5 | 2561 SKID ROW 300 Gigs | 2201 SKID ROW Across U.S. | 2279 SKID ROW I Survived Live | 2959 SKID ROW Monkey | 2885 SKID ROW Slave To The Grid | 2250 SLAUGHTER Band Photo | 2633 SLAUGHTER Portrait | 3101 SLAYER Hell Awaits | 3088 SLAYER Impaled Heads | 3099 SLAYER Live Undead | 2411 SLAYER Rept Of All Evil | 2142 S.L.C. PEPPERS Poison Logo | 2335 SLAYER Sumner Twins | 2047 RAMONES Logo | 1214 RANDY RHODES Solo | 3174 RICHIE SAMBORA Shogun Tour | 3096 RUSH Collage | 3171 RUSH Jack In The Box | 3212 S.O.D. I Hate Everyone | 3209 S.O.D. Last Stand | 3034 SCORPIONS Scorpions Things | 2932 SEPULTURA Group Shot | 2759 SEPULTURA Schizophrenia | 3089 SEPULTURA Tribal 5 | 2561 SKID ROW 300 Gigs | 2201 SKID ROW Across U.S. | 2279 SKID ROW I Survived Live | 2959 SKID ROW Monkey | 2885 SKID ROW Slave To The Grid | 2250 SLAUGHTER Band Photo | 2633 SLAUGHTER Portrait | 3101 SLAYER Hell Awaits | 3088 SLAYER Impaled Heads | 3099 SLAYER Live Undead | 2411 SLAYER Rept Of All Evil | 2142 S.L.C. PEPPERS Poison Logo | 2335 SLAYER Sumner Twins | 2047 RAMONES Logo | 1214 RANDY RHODES Solo | 3174 RICHIE SAMBORA Shogun Tour | 3096 RUSH Collage | 3171 RUSH Jack In The Box | 3212 S.O.D. I Hate Everyone | 3209 S.O.D. Last Stand | 3034 SCORPIONS Scorpions Things | 2932 SEPULTURA Group Shot | 2759 SEPULTURA Schizophrenia | 3089 SEPULTURA Tribal 5 | 2561 SKID ROW 300 Gigs | 2201 SKID ROW Across U.S. | 2279 SKID ROW I Survived Live | 2959 SKID ROW Monkey | 2885 SKID ROW Slave To The Grid | 2250 SLAUGHTER Band Photo | 2633 SLAUGHTER Portrait | 3101 SLAYER Hell Awaits | 3088 SLAYER Impaled Heads | 3099 SLAYER Live Undead | 2411 SLAYER Rept Of All Evil | 2142 S.L.C. PEPPERS Poison Logo | 2335 SLAYER Sumner Twins | 2047 RAMONES Logo | 1214 RANDY RHODES Solo | 3174 RICHIE SAMBORA Shogun Tour | 3096 RUSH Collage | 3171 RUSH Jack In The Box | 3212 S.O.D. I Hate Everyone | 3209 S.O.D. Last Stand | 3034 SCORPIONS Scorpions Things | 2932 SEPULTURA Group Shot | 2759 SEPULTURA Schizophrenia | 3089 SEPULTURA Tribal 5 | 2561 SKID ROW 300 Gigs | 2201 SKID ROW Across U.S. | 2279 SKID ROW I Survived Live | 2959 SKID ROW Monkey | 2885 SKID ROW Slave To The Grid | 2250 SLAUGHTER Band Photo | 2633 SLAUGHTER Portrait | 3101 SLAYER Hell Awaits | 3088 SLAYER Impaled Heads | 3099 SLAYER Live Undead | 2411 SLAYER Rept Of All Evil | 2142 S.L.C. PEPPERS Poison Logo |  |
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# TRACKS

Buzz Morison



## PICK OF THE MONTH! THE RITUAL

Testament ■ Atlantic

PERFORMANCE: Immense; HOT SPOTS: The whole thing; BOTTOM LINE: As good as Metallica, maybe better with Alex Skolnick's guitar.

*The Ritual* is Bay-Area thrasher band Testament's fifth album, and should earn them a spot alongside Metallica as reigning kings of hardcore. Comparisons to Metallica are unavoidable, from their San Francisco roots and clean, bulky sounds to vocalist Chuck Billy's James Hetfield-like growl. What sets Testament apart from Metallica is Alex Skolnick, the still-young lead player who continues to enlarge the possibilities of thrash with his ever-growing skills, effortless technique and host of burning tones. No guitarist in a hard-

core metal band combines so many elements of modern rock playing in as fresh, clean and personal a style. Each of his breaks on *The Ritual* is distinct and completely mesmerizing, whether he's using speed and the blues to shred "Electric Crown," manic headbanging to intensify "Agony," or shifting to jazz voicings in his volcanic lead on "Return To Serenity" and bursting into gothic Yngwie flowering on "The Sermon." That his writing continues to become less rigid and gain melodic depth in the often melody-less thrash context makes *The Ritual* more exceptional. Skolnick has definitely become the hardcore guitarist to shoot for, and *The Ritual* should push Testament to the top.

## ARC ANGELS

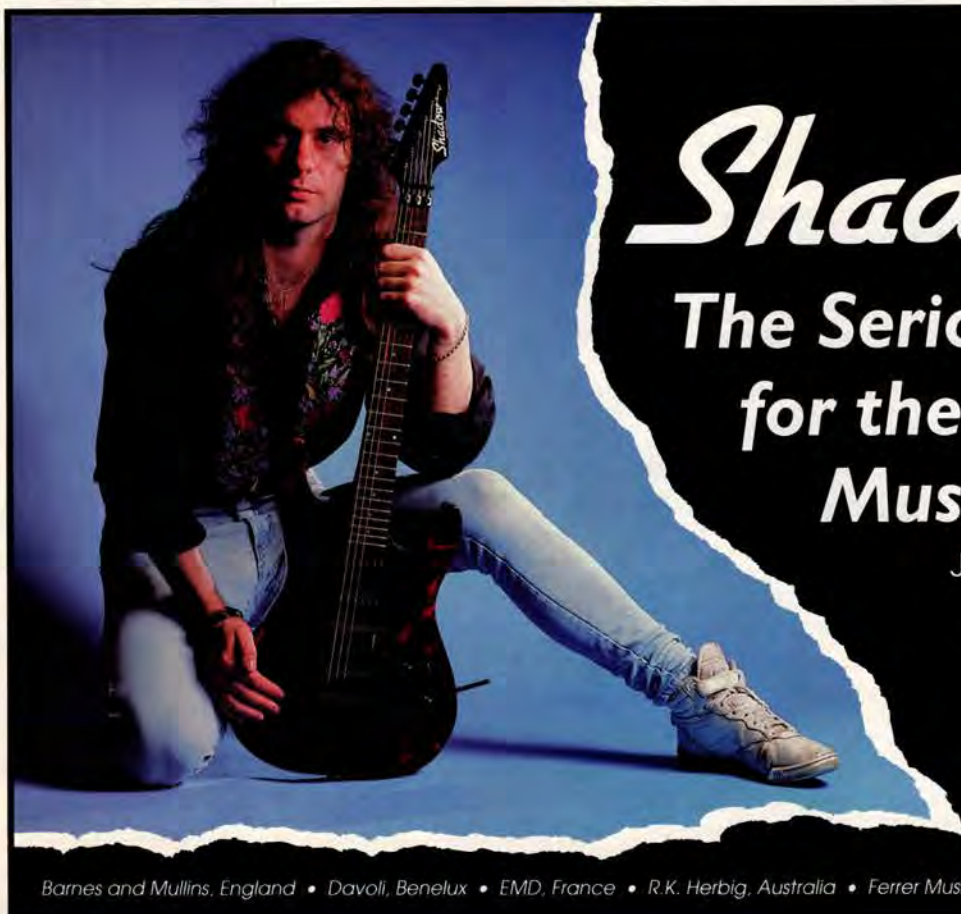
Geffen

PERFORMANCE: Seriously stomping and guitar-powered; HOT SPOTS: "Too Many Ways To Fall," "Good Time," "Carry Me On"; BOTTOM LINE: Double leads, new rock direction for the Double Trouble rhythm section.

Don't pick up the CD from the new band anchored by Stevie Ray Vaughan's rock solid rhythm section of Tommy Shannon and Chris Layton and expect a Double Trouble blues-and-roots-rock session. You can expect double trouble in the form of the two other Arc Angels, 23-year-olds Charlie Sexton and Doyle Bramhall II, two guitar-slinging, singing, song-writing Texans with gobs of that often burden-



some word, "potential." Splitting leader chores, Sexton and Bramhall mix blues and soul with hard rocking power chords, southern harmonies and lyrical storytelling. It's an Allman Brothers/Springsteen/Fabulous Thunderbirds meltdown with often stomping results. Bramhall is the more soulful writer and singer, his tunes proving more memorable than Sexton's mainstream cuts, and both can lay out that Austin hot blues guitar thing, with Shannon and Layton pumping behind, and work up a roadhouse lather. Sexton, who made his first solo record at age 17, tends toward the melodramatic, which isn't helped by Little Steven Van Zandt's occasionally heavy-handed production. Still, good outweighs bad in this Texas rock-blues slugfest—as long as you aren't expecting a rebirth of Stevie Ray Vaughan.



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# REVENGE

KISS ■ Mercury

PERFORMANCE: Bottom-heavy and cheeky; HOT SPOTS: "Tough Love," "Domino," "Heart of Chrome"; BOTTOM LINE: Still doing that nasty pop metal thang.

*Revenge*, KISS' twentysomething album, is dedicated to the band's late drummer, Eric Carr, but it comes off sounding more like the quartet's tribute to their favorite bands of the Seventies. Of course, KISS' favorite band of that decade would be...uh...KISS, so *Revenge* opens with a flurry of heavy minor riffs accented by Paul Stanley's standard oohs, screams and nasty wordplay, and the requisite anthemic choruses. But with the jerking blues "Tough Love," KISS and guitarist Bruce Kulick embark on a '90s nostalgia ride that cops from Led Zeppelin, Queen, Johnny Winter, Ozzy Osbourne, Van Halen, Alice Cooper, ZZ Top, Jimi Hendrix, Cheap Trick, and even the Beach Boys. (Or is this the Spinal Tap record?) *Revenge* is the musical version of those picture puzzles—find the hidden riffs in this album. That KISS can sound like all those bands is a tribute in itself to the band's professionalism, but the album never strays from the oh-so-KISS-like bottom-heavy crunch. That so much is happening in so many directions on *Revenge* is also a tribute to the guitar chops of Kulick—Ace Frehley could never do the things Kulick does in his blaring, elbows-up style. His hot sound and sprawling, rude leads are half the fun of *Revenge*, and enable the geezers of KISS to sound like somebody else.



# SONNY LANDRETH

Zoo

PERFORMANCE: Richly textured and slippery; HOT SPOTS: "Soldier of Fortune," "When You're Away," "Yokamoma"; BOTTOM LINE: Storied Southern slide master makes a simmering solo debut.

Wondrous slide guitarist Sonny Landreth is a player much-talked about but seldom heard, a musician's musician with an earthy, ringing guitar-playing style reminiscent of Ry Cooder. Until

the release of this solo album, Landreth is best remembered for his work in John Hiatt's Gomers band on *Slow Turning* (1988). *Sonny Landreth* gives us a chance to hear this gritty, country-blues-rock player in his own multi-cultural context. Landreth plays a host of electric and acoustic six- and 12-string guitars, dominating with swooping, reverberating slide pickings and a thick, burnished electric tone. With strong blues-rock leanings and a penchant for long, sinuous leads, Landreth can cook rock brews to intoxicating heights ("Speak of the Devil," "When You're Away") ala Jeff Healy, J.J. Cale or early Clapton. But it's his steely acoustic picking and multi-tracked arrangements of bayou- and country-flavored songs "Planet Cannonball" and "Sacred Ground" that fully reveal his impressive educated-backwoods skills. He sings with a light, airy voice and his

songs amble through the many musics of Louisiana and Eastern Texas, but it's his bending, dusky, droopy slide guitar that makes him so entrancing and rare a musical talent.

# LYNCH MOB

Elektra

PERFORMANCE: Bluesy and in the groove; HOT SPOTS: "Tangled in the Web," "Heaven Is Waiting," "Dream Until Tomorrow"; BOTTOM LINE: Further from Dokken, closer to the real George Lynch.

George Lynch has taken a giant step with his band's self-titled second album. *Lynch Mob* contains the kind of blues-rock grooves Lynch envisioned when he enlisted husky-voiced belter Oni Logan, then replaced him with the more soulful Robert

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Mason, for his post-Dokken career. The album also finds Lynch grooving his playing, deepening his arrangements, and widening his stylistic explorations with confidence and less attachment to his hard-rocking past. Not that he's totally abandoned his wild-ass Mr. Scary guitar personality, which still blasts out hard melodic pop like "Heaven Is Waiting." But he's re-invented himself for the Mob's more assured blues direction, pulling back and layering his guitar parts for effect while controlling his penchant for wailing. You may not recognize his playing or song-writing on the killer soul shout, "Tangled In the Web," or his smooth pirouetting turn on the radio-primed ballad, "Dream Until Tomorrow." The entire album has a more open feel than the high-decibel *Wicked Sensation*, thanks to sprawling arrangements on a greater variety of song styles, as well as Lynch's mixing of jazzier tones and moodier breaks into his usual total grasp of the modern metal vocabulary. Mr. Scary has become very cool. ☐

## BACK TRACKS

### PYROMANIA

Def Leppard • Mercury

When they released their first album, *On Through the Night* in 1980, the members of Def Leppard may have dreamed that one day they'd be among the biggest-selling bands of all-time. What none could have imagined was that 12 years later, having survived the replacement of one guitarist, the death of another and the loss of their drummer's arm, they'd be releasing just their fifth album. This year's *Adrenalize* is selling at a clip that ought to maintain the Def Leppard mystique. But it was 1983's *Pyromania*, the then largely unknown band's third album in four years, that broke the Sheffield, England lads into the big time, and is often cited as the point where "heavy metal" crossed over into the world of mainstream pop. With Mutt Lange as producer, *Pyromania* brought together the elements that became the much-imitated Def Leppard formula (see Winger, Warrant, White Lion, etc.). The band borrowed liberally from the length of hard

rock's spectrum, using the aggressive guitar sound and riffs of AC/DC and the Euro-metal striding of UFO and the Scorpions, as well as the gloss, harmonies and studio prowess of Boston. A year in the making, *Pyromania* was painstakingly recorded one note and instrument at a time, and was interrupted by the replacement of guitarist Pete Willis with Phil Collen. The care and precision demanded by Lange produced overwhelming results—nine million copies sold and counting. The band's combinations of hard chords and harmonic choruses, radio riffs and arena rock, Collen and the late Steve Clark's layers of guitars and cutting leads, bubblegum and axle grease pushed the right buttons for American rockers. Still electrifying cuts, "Photograph" and "Rock of Ages" were the first of the band's trademark exultant, clean-cut anthemic hits. Even at nine years old, *Pyromania* sounds fresh, friendly, melodic, cool and rocking—so damn easy to like.



## ADVERTISER INDEX

ADA .....	C2, C3
American Educational Music Publications .....	101
Applied Research & Technology .....	82
Atlanta Institute of Music .....	115
BBE Sound Inc. ....	96
CPP/Belwin .....	164
Callboard Newsletter .....	6
Capitol Records .....	3
Carvin Corporation .....	147
Charvel Guitar Company .....	140
Cherry Lane Video .....	143
Columbia House CD Club .....	14, 15
Concert Express .....	167
Crate .....	19
DOD .....	23, 150
D'Addario .....	30
Dean Markley .....	89, 160
Digitech .....	72, 103
EMG Pickups .....	100
Ernie Ball .....	1
Fender Musical Instruments .....	20
Fernandes .....	155
Five Star Music .....	22

GHS Strings .....	18
G&L Music Sales .....	74
Groove Tubes .....	115
GUITAR Back Issues .....	148, 149
GUITAR Recordings .....	156
GUITAR Classifieds .....	135, 136
Hartke .....	C4
Ibanez .....	97
Learn To Burn .....	158
Mail Box Music .....	68, 69
Marshall .....	10
Maxell .....	98, 99
Maxima .....	79
Mechanics of Metal .....	161
Metatron Inc. ....	142
Music Dispatch .....	152
Musician's Friend .....	137
Musician's Institute .....	94
Music Tech .....	142
Nady Systems.....	5
Ovation .....	92
PBC Guitar Co. ....	78
P.J. Marx .....	75
Peavey .....	7

Practice Made Perfect .....	146
Randall .....	162
Recording Workshop .....	102
Relativity Records .....	81
Rock Performance Music .....	76, 77
Roland .....	29, 31
SWR .....	95
Sabine .....	4
Saga Musical Instruments .....	142
Sam Ash Music Corporation .....	154
Samson Technologies Corp. ....	26
Seymour Duncan .....	16, 32
Shadow Guitars .....	168
Soldano Custom Amplification, Inc. ....	80
Star Quest .....	165
Starfield Guitars .....	12
Takamine .....	67
Tascam .....	138, 139
Thoroughbred Music .....	32
Warmoth Guitars .....	157
Whirlwind .....	33
Yamaha Music Corporation .....	28, 34



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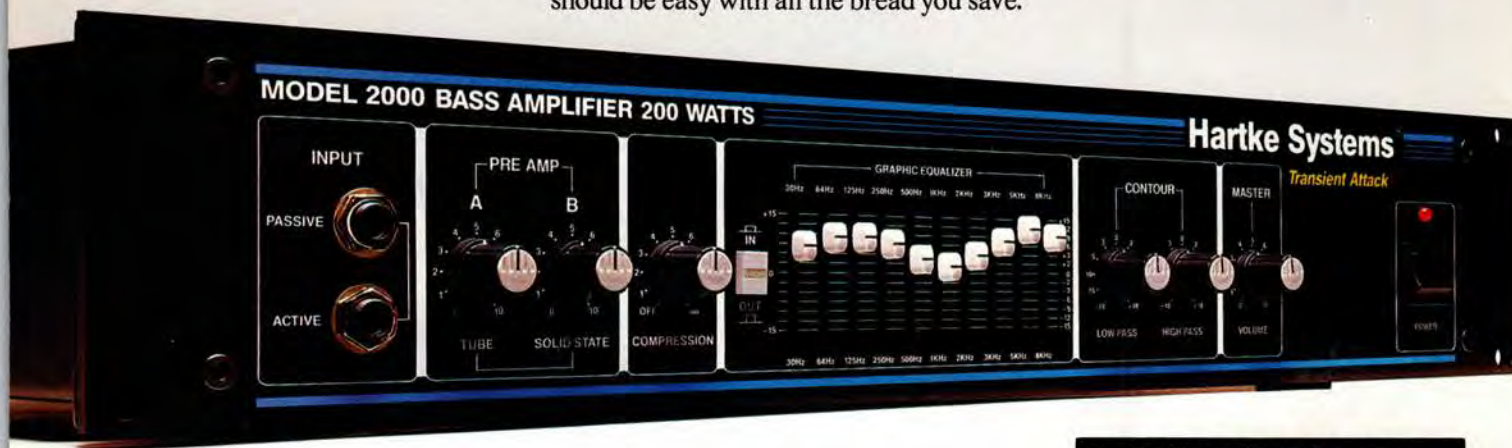
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